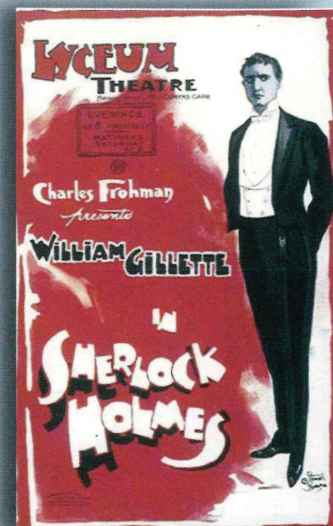
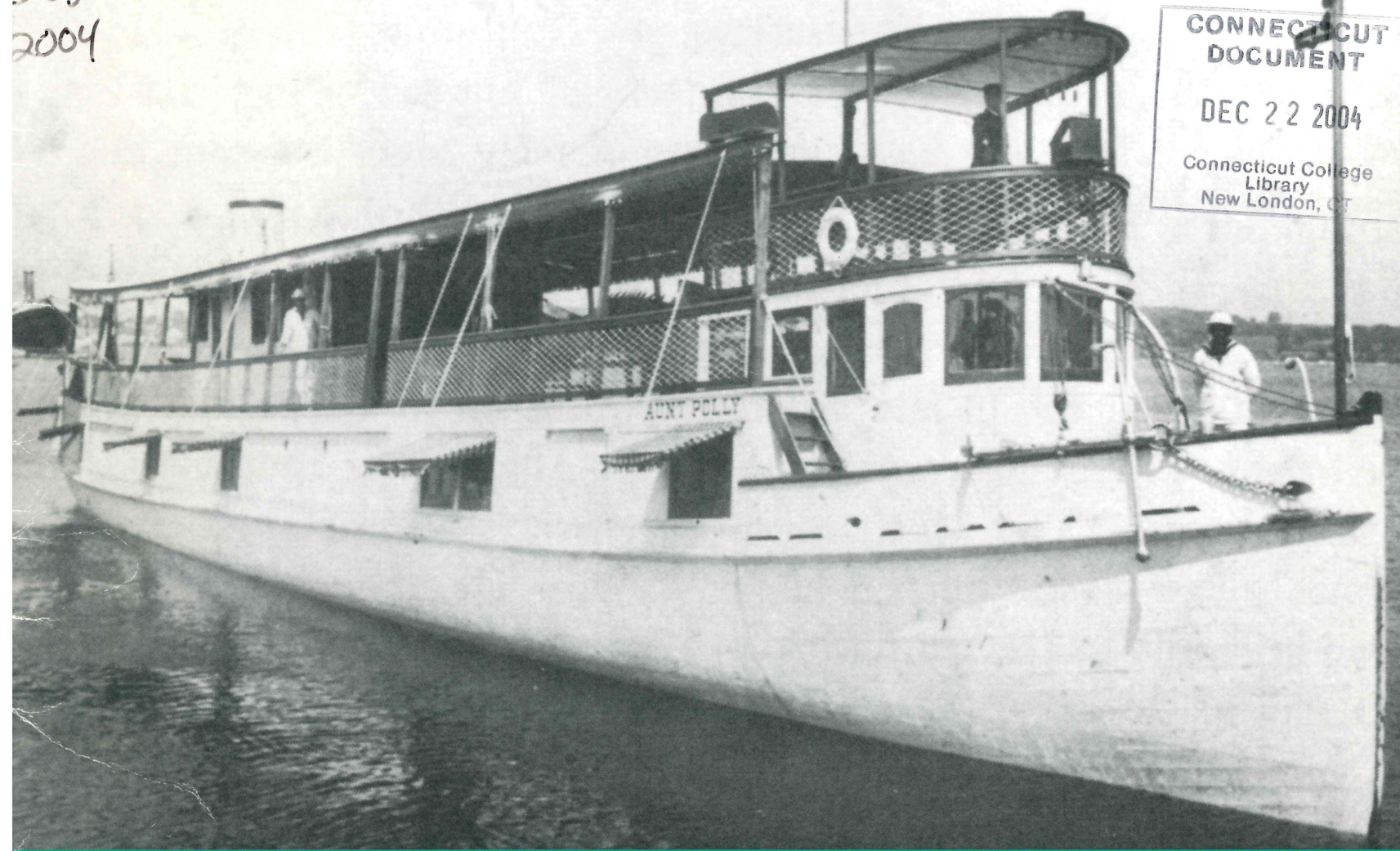


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# His Beloved *Aunt Polly*



STATE ARCHAEOLOGICAL PRESERVE



CONNECTICUT STATE HISTORIC PRESERVATION OFFICE

*Aunt Polly*  
Archaeological Preserve  
East Haddam, Connecticut



**Right:** Ken Beatrice, a member of the Friends of the Office of State Archaeology (FOSA), measures the keel of the Aunt Polly during an inspection in 2002. FOSA volunteers track the remains of the yacht on an annual basis and work hard to garner statewide attention for underwater resources.

**Front Cover:** The Aunt Polly, courtesy of The Stowe-Day Foundation, and a collection of circa 1900 publicity posters for William Gillette performances as Sherlock Holmes.

**Back Cover:** This collection of photographs includes, on the left, a Brooklyn Eagle article on the design and building of Gillette's yacht and William Gillette's portrait. On the right is an advertising poster by Frederic Dorr Steele for a Gillette performance and two vibrant Gillette-designed glass windows from the Aunt Polly, each decorated with translucent seashells and sea glass. These panels are on exhibit at the Castle. The center photograph captures the inspection survey of the remains of the Aunt Polly in June of 2003. Front and center are, on the left, Nick Bellantoni, Connecticut State Archaeologist, Bill Peterson, Senior Curator at Mystic Seaport, and, on the right, David A. Poirier, Staff Archaeologist for the Connecticut Commission on Arts, Tourism, Culture, History and Film.



## Acknowledgements

This document has been funded through the Long Island Sound License Plate Program of the Connecticut Department of Environmental Protection, under the administration of Governor John Rowland. This Program, focused on increasing the public awareness of and education about Connecticut's water-related assets, has acknowledged underwater archaeological sites as a vital component of Connecticut's maritime heritage and current resource base. Kate Brown, administrator of the License Plate Program, was both active in the underwater surveys and very supportive of the research. Her efforts are deeply appreciated.

Professional guidance and on-site supervision was provided by three offices, each contributing invaluable: Dr. Nicholas Bellantoni, State Archaeologist; Dr. David A. Poirier, Staff Archaeologist for the Connecticut Commission on Arts, Tourism, Culture, History and Film; and, Bill Peterson, Senior Curator at Mystic Seaport. In addition, survey support was provided by Dana C. Hewson, Senior Curator for Watercraft and Vice President for Watercraft Preservation and Programs at Mystic Seaport and Quentin Snediker, Director, Henry B. duPont Preservation Shipyard, also at Mystic Seaport.

Various individuals and research facilities provided maps, photographs, and data for this booklet. Of particular note is Donald Goss, former Park Supervisor at the Gillette Castle State Park, and Henry Alves, the current Park Supervisor, the East Haddam Historical Society, and the Stowe-Day Foundation of Hartford. Bob Olfeldt and Graeme Ferguson graciously shared their expertise and archives.

Bonnie and Ken Beatrice of the Friends of the Office of State Archaeology were unflagging in their years of attentiveness to the remains of the *Aunt Polly*. Their hands-on involvement in the preparation for the survey, the inspection with the specialists, and in subsequent research efforts was critical to establishing the Preserve and in this publication.

## Aunt Polly Archaeological Preserve

Publication Team:



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Funded by the Long Island Sound License Plate Program  
Connecticut Department of Environmental Protection



# His Beloved Aunt Polly

Two engines of the East Haddam Volunteer Fire Company rushed to the bank of the Connecticut River, the morning of December 20, 1932. There in the shadow of William Hooker Gillette's famous "Castle," the firefighters rushed to save his boat, the *Aunt Polly*, from the encroaching flames.

A large crowd gathered, but the fire spread quickly through the dry timbers of the *Aunt Polly*, which had been out of use since 1919. Seeing that she was a loss, Gillette sent his Japanese manservant, to instruct the firemen to let the vessel burn, but to protect nearby property. Some newspaper accounts report that the firemen attempted to save the vessel, but were helpless to quench the advancing flames. Whatever the story, from about 10 a.m., when the fire was first detected, until the early afternoon, Gillette's cherished possession burned as he viewed the conflagration from his window above the scene.

A man had been working on the boat in the morning, but it is not clear if he had caused the blaze. The official pronouncement was a "fire of undetermined origin."

For decades the burned wreck of the *Aunt Polly* has been visible along the riverbank beneath Gillette's Castle. During the winters after 1932, chunks of ice battered her stern and keel. Annually, spring freshets carried away frame planking, cables, and tiles from the galley. Over time, the forward section of Gillette's beloved yacht was completely covered with sand, boulders and pebbles, as well as a tree and brush. But even today, when the Connecticut River's tide is at its lowest ebb, over 100 feet of the *Aunt Polly*'s hull is exposed.

Shipwrecks, like the *Aunt Polly*, are archaeological sites that connect the past with the present; they are frozen snapshots of activities, lives and lifestyles. Examining underwater archaeological sites can tell us of the interplay between man and vessel of a bygone era. This booklet provides an overview of William Gillette, his beloved *Aunt Polly*, and

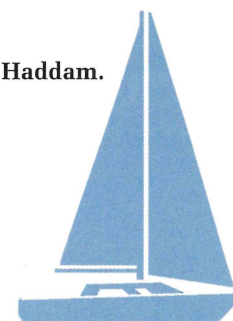
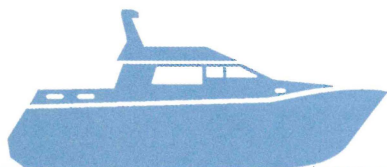
the archaeological studies undertaken in 2003 to document the shipwreck of the *Aunt Polly*.



Hartford Times,  
December 20, 1932.



Location of the *Aunt Polly*  
Archaeological Preserve, East Haddam.





# Boyhood at Nook Farm

At the time of the fire, Gillette, 79, was nearing the end of an illustrious career in the theater, where he was the definitive Sherlock Holmes, whom he first portrayed in 1899. He retired a number of times and it seems that only his death in 1937 prevented another comeback, for he continued to play Holmes as late as 1936. An actor of international fame and much fortune, Gillette was a Connecticut son.

As a boy in Nook Farm in Hartford, Gillette was interested early in all aspects of the theater. This interest may have been encouraged by the necessity of entertaining himself, because the other members of the household, brothers Ashbell and Robert and sister Elisabeth, were all older than he, and his parents were already in

their forties when William was born in 1853. Gillette was well-connected on both sides of his family tree. His mother, Elizabeth D. Hooker, was a descendant of one of the colonial founders of Hartford, the Rev. Thomas Hooker. His father, Francis

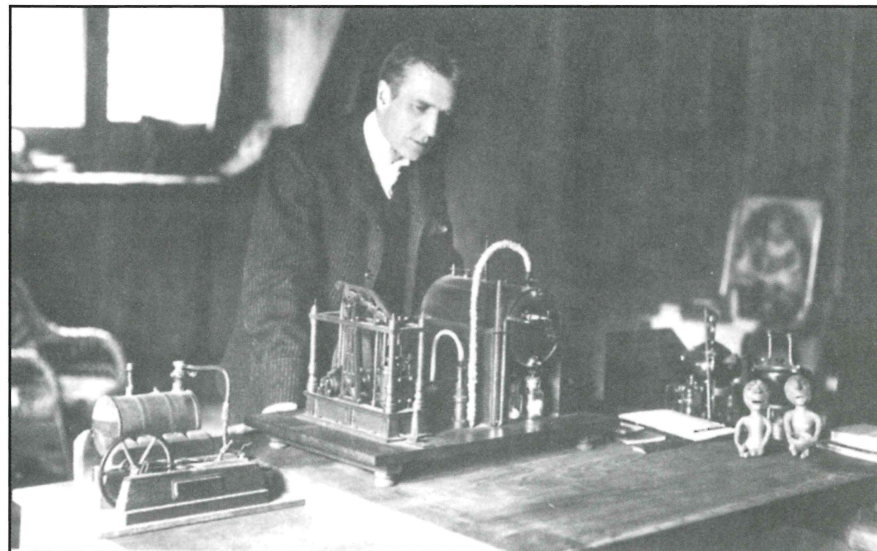


*William Gillette in character. Courtesy of The Stowe-Day Foundation.*

Gillette, served as a U.S. Senator. Furthermore, Nook Farm, sometimes called the original New England literary colony, provided an excellent environment for the development of the artistic and creative mind. Family neighbors included Mark Twain, Harriet Beecher Stowe, editor and writer Charles Dudley Warner, author, poet and literary critic Richard Burton, and Isabella Beecher Hooker, philanthropist and writer.

The colony had its beginnings in 1853, when Senator Gillette and brother-in-law John Hooker, purchased the property and subdivided it. The Senator built his home on a bluff overlooking the Park River. Descriptions of the house report that in the construction he "indulged his fancy for stones . . . as his son was to do in later years," by using local field and cobblestones:

*You follow a delightful winding road that leads around among the trees to its door. In summer it is so completely hidden in this miniature forest that you would scarcely suspect its existence until you are at its very portals, and then you are overwhelmed with surprise at its beauty of setting. You hardly care to study the design and architecture of the house, but drink in with a long inspiration the beauty of the whole. There is a restfulness about the place, and a seclusion that seems to shut you off completely from all the bustle and*

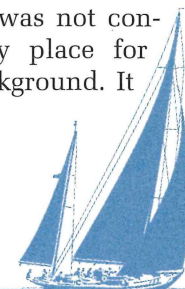
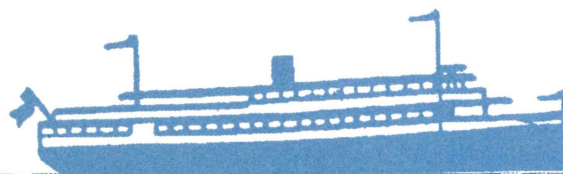


*William Gillette, as a grown man, looks fondly on the small engine he had put together when a boy at Nook Farm in Hartford. Courtesy of The Stowe-Day Foundation.*

*hurry of the busy streets a few blocks away from you. Seemingly you are in some sylvan bower in the heart of the country.*

William Gillette showed evidence of talent in a number of areas. As a boy, he built a small engine and continued to tinker in his workshop, inventing gadgets and designing other devices throughout his life. At the age of 13, with a friend he began printing a newspaper titled *Hail Columbia*, and managed to convince his father and Warner to be contributors. Gillette built a puppet stage and put on shows for his neighbors and with friends put on plays in his father's carriage house.

Although Gillette wanted to become an actor, the stage in the 1870s was not considered a suitable or savory place for someone of his class and background. It







*A youthful William Gillette. Courtesy of The Stowe-Day Foundation.*

would have been more in keeping with his parents' wishes had he become a lawyer or entered some other 'more dignified' profession. In his junior year in high school, he entered his first elocution contest, declaiming a speech by Daniel Webster – and won. The following year Gillette took his

father's advice and delivered the oration in a natural style, as it might really have been given for the first time, full of hesitations and mistakes – and lost. He later recognized this incident as one of the defining moments of his acting style.

## Gillette on the Stage

As Gillette grew older, he appeared in amateur productions and while in high school in 1873, he even wrote a one-act farce, "Bullywinkle the Beloved," for a local fundraiser. These ventures were all successful, and following high school, he traveled the towns of Connecticut on "lecture tours," rather than attending college as some biographers suggest. The "lectures" consisted of imitations of various

famous personages of the day, from both stage and politics. Finally, in 1875, at the age of 19, he left home to join a stock theater company in St. Louis and New Orleans, making his first appearance on stage. It was an unpaid position, however, and he had to return home when his money ran out. With the help of neighbor Mark Twain, he secured a position with John T. Raymond's company, receiving a small role in a stage adaptation of Twain's *The Gilded Age*, at Boston's Globe Theatre in 1876. Apparently Twain did not take Gillette's early aspirations very seriously, and was astonished at his later development.

Gillette's acting was subtle and understated, exuding a powerful calm:

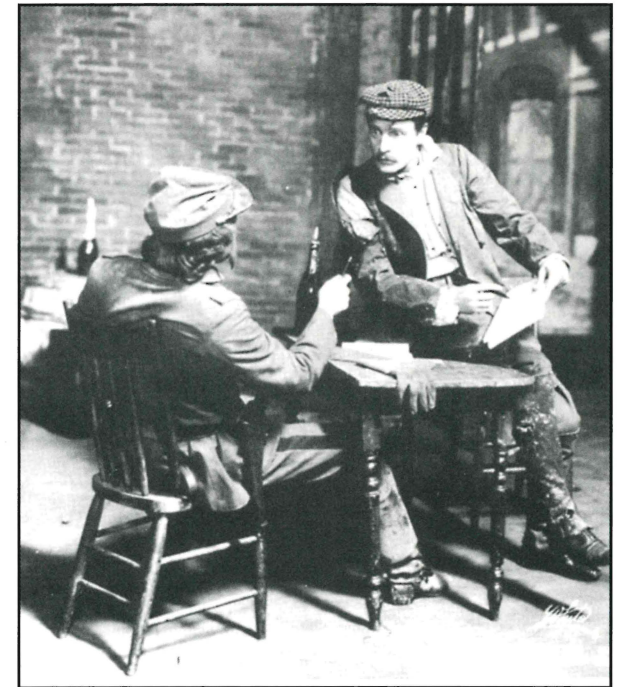
*Rather than "taking the stage," in the tradition of the great tragedians, he came onstage almost stealthily. His stage movements were deliberate, with economy of gesture. Yet he conveyed an intensity through nervous mannerism, twitching his fingers and hardening muscles in his face. Phrases such as "calm intensity," "nervous quietude," and "the perfect example of excitement under a cloak" were used to describe him (from *Actors and American Culture*, 1984).*

Gillette advocated a realistic acting style, as opposed to the old-fashioned declamatory style, which relied more on lung power and exaggerated gesticulation, an approach prevalent at the end of the 19th century. Actors need to simulate life, he argued, giving the impression that they are speaking their lines for the first time, because actual people in real situations do not speak in smoothly-flowing lines or with perfect gesture and movement. True to his position, he

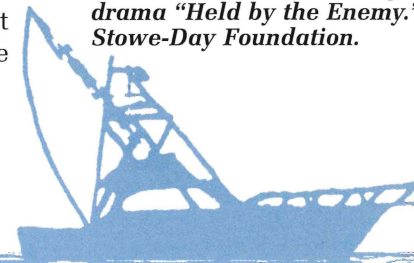
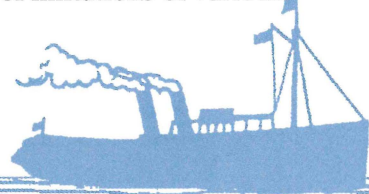
delivered his lines haltingly and moved in a natural manner. As a result, noted critic Heywood C. Broun hailed Gillette as "the Father of the Modern School of Acting."

According to a review in the *Hartford Courant* of "Secret Service" (1898):

*William Gillette himself shows in his acting as he shows in this play a lack of display and theatrical effect which have won him much of his fame . . . he never seems to be taking the trouble to act but seems as if he were actually living the part.*



*William Gillette, on the right, in a scene from his drama "Held by the Enemy." Courtesy of The Stowe-Day Foundation.*





# Success and Marriage

Sadly, at the beginning of Gillette's acting career, Senator Francis Gillette was taken ill and died in September of 1879. While attending his father's sickbed in Hartford, Gillette wrote the play, "The Professor," which he developed from a character sketch. It became one of the milestones in his career as playwright. Still in his twenties, and with help from Mark Twain, "The Professor" was staged in 1881 at the Madison Square Theater in New York City, with Gillette in the title role. With "The Professor" making money, Gillette married Helen Nickles of Detroit in 1882.



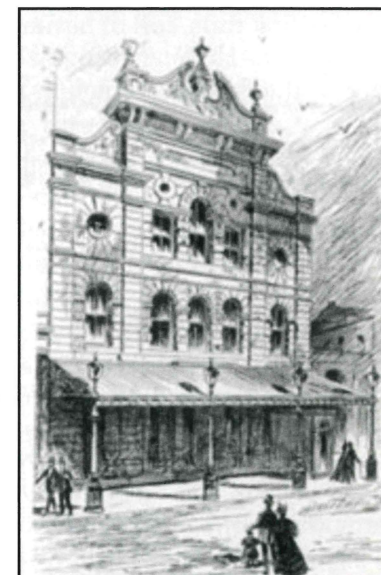
*William Gillette, on the right, in a scene from "Private Secretary," a play he adapted. Courtesy of The Stowe-Day Foundation.*

The couple was genuinely happy, with Helen accompanying Gillette on his cross-country tours, and keeping house for her husband in various lodgings. Helen did express concerns about the strain on Gillette's constitution. Like other members of his family, Gillette apparently suffered from a "digestive and intestinal disorder," which was intensified by the stress and missed meals that went with intensive rehearsal and travel schedules. Ironically, it was Helen, only 28, who succumbed to poor health. In 1888 she was taken ill, so the couple made their way home to Hartford, but had to leave the train in Cos Cob, Connecticut, where Helen Gillette died of a ruptured appendix.

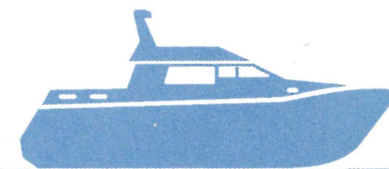
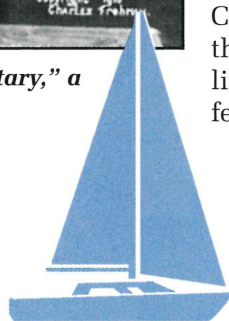
Tragically, the married pair had had only six years together. Some sources report that Gillette had promised Helen that he would never remarry. Whether this was true or not, Gillette was never again seriously linked romantically with another woman. Not surprisingly, he also fell into a depression, which was accompanied by a long illness, attributed to his digestive and intestinal disorder. After trying a number of retreats including Nantucket and locations in Florida and Georgia, his time in the wilds of Tryon, North Carolina seemed to do him the most good. Gillette lived in an isolated cabin a few miles outside of town,



*Above: Helen Nickles Gillette, originally from Detroit, was married to William Gillette in 1882. She died six years later. Courtesy of The Stowe-Day Foundation.*



*Right: Madison Square Theatre, Broadway at 24th Street, New York City, where Gillette wrote, starred in and directed "The Professor" in 1881.*





and befriended the local residents. According to one story, having collapsed on a mountain trail, Gillette was rescued by his neighbors and nursed back to health by a kindly local woman, known as Aunt Polly. By August of 1890, newspaper reports declared that he felt well enough to return home to Hartford.

Gillette did not appear on the stage for five years after Helen's death, but he was not completely idle, continuing to write and adapt plays. By 1893, according to his Aunt Isabella (Beecher Hooker), his spirits "had begun coming up from the grave," and even the death of his mother in December 1893, did not send him back into the depths of depression. Gillette returned to the stage the next year.

## Fame and the Holy Terror

Despite his personal trials, Gillette's career reached its peak in the 1890s. During his lifetime he wrote or adapted over twenty plays, but was most famous for three, "Held By the Enemy" (1886), "Secret Service" (1896) and "Sherlock Holmes" (1899). The first two were Civil War dramas, which were very popular at the end of the century. "Secret Service" was performed in theaters around the country and became the vehicle for Gillette's London stage debut in 1897, at the Adelphi Theatre. "Secret Service" also added greatly to Gillette's personal fortune, and with the success of "Sherlock

*Right: Brooklyn Eagle, July 7, 1896. Brooklyn, New York was the center of much shipyard activity and both of Gillette's yachts were designed and built there.*



### IT'S AN AQUATIC FREAK NOVEL HOUSEBOAT CONSTRUCTED FOR PLAYWRIGHT GILLETTE

*Twin Screws and Flat Bottom—A Trim Bow and Wide Beam—Fair Speed and Great Comfort Ingeniously Combined—Gasoline Explosion Engines.*

At 10:30 o'clock yesterday morning, from the ship yard of James Lenox, foot of Twentyfifth Street, South Brooklyn, one of the queerest specimens of a yacht seen in these waters for many a day was slipped quietly overboard. There were no ceremonies, no bottle of wine wasted on her bows and no fair woman to say, "I christen thee Too Much Johnson," but despite this, the launching was a success.

The aquatic freak, which took its first dip into the water yesterday morning, is intended as a house boat, to be used in Southern waters, but not unlike most of her class, is furnished with motive power enough not only to be able to get about from one place to another, but also to make some showing speed. She was designed by W.C. Butler of New York for William Gillette, the well known playwright and actor. Mr. Gillette is not much of a yachtsman, but his conception of the comfortable is above par is plainly shown in the construction of this boat.

Her principal dimensions are 63 feet over all, 56 feet water line, 16 feet 6 inches beam and 34 inches draught, when fully loaded. She fitted with twenty-eight inch twin propellers which are driven by two gasoline explosion engines of eleven indicated horse power each and are established to be able to drive her at least nine knots an hour. It is more than probable, however, that this estimate is a little high because of her flat bottom and extreme beam.

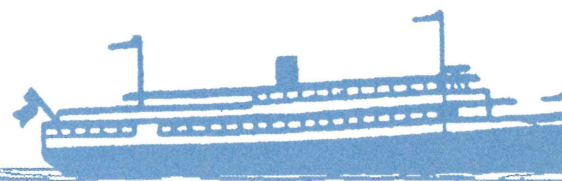
One of the peculiarities of her construction is the absence of any outlet for smoke, steam or vapor. The two engines are most compactly put together and take up a small portion of the after end of the cabin. The tank

which carries the gasoline, used as fuel for the engines, is placed under the forward deck, and the fluid is carried aft to the engines through galvanized pipes. Heavy fly wheels are attached to the engines and a turn of them starts the gasoline going and puts the engine in motion. Under the forward deck, beside the gasoline tank, is an icebox and water tank, with a capacity of 180 gallons.

The boat is a flat bottomed affair, but with a trim sharp prow, which looks as though it could cut the water in good shape. Her frames are of white oak, and she is planked with yellow pine. The main cabin is separated from the engine room by a bulkhead and is ceiled in Norway pine. On the port side of the after end of the main cabin and lavatory is situated and on the starboard side is the galley. The main cabin is floored with white pine and when fully furnished will be covered with crash and rugs.

The pilot house is forward of the main cabin, the roof of it extending about eighteen inches above the roof of the cabin. A stairway on the starboard side leads up to the pilot house. Forward of the galley and lavatory is the owner's private stateroom and an extra stateroom. In the main cabin will be an open fireplace, a handsome piano and a divan, which may be converted into a comfortable double bed.

When fully completed the boat will be comfortably and, in fact, luxuriously appointed throughout, and should prove to be what she was designed for — a model house boat. Although not formally named, it is understood that she will be called the Too Much Johnson, after Mr. Gillette's latest dramatic success.





# History of Pleasure Boating

*The story of the development of the earliest boats is lost in the mists of prehistory, but the earliest boats recovered archaeologically in Denmark and England date to approximately 9,000 years ago. Less like a hollowed out tree trunk, and more akin to Gillette's Holy Terror and Aunt Polly, were royal barges used for ceremonies and to transport rulers in comfort. Although these were employed into the 19th century, popular imagination associates them with Egyptian pharaohs, and especially with Cleopatra, as she came to meet Marc Antony in 42 B.C. According to the Greek biographer Plutarch:*

*She came sailing up the river Cydnus, in a barge with gilded stern and outspread sails of purple, while oars of silver beat time to the music of flutes and fifes and harps. She herself lay all along, under a canopy of cloth of gold, dressed as Venus in a picture, and beautiful young boys, like painted Cupids, stood on each side to fan her. Her maids were dressed like Sea Nymphs and Graces, some steering at the rudder, some working at the ropes (Plutarch, Lives of Illustrious Men).*

*Much later, by the 17th century, the Dutch or Scandinavians developed the yacht or yacht, a small vessel for pleasure sailing on inland waters. King Charles II owned 27 such pleasure boats during his reign, including the yacht Mary, presented to him by the Dutch in 1660. He was an avid racer, and because of his interest, yacht-racing became fashionable. The Cork Harbour Water Club, one of the first yacht clubs was founded in Ireland in 1720. Yacht racing and pleasure cruising spread to the United States and throughout Europe during the 19th century, with hundreds of yacht clubs founded for the benefit of local boat owners, with the clubs gradually organizing for international competition as well. The most famous regatta, for the "100-guinea" cup, now known as the America's Cup, was established in 1851.*

*Yachting was revolutionized by improvements to the steam engine, and in the late 19th century, various types of power-driven craft, particularly steam yachts, appeared. Steam yachts were beyond the economic reach of most people – not only were the engines large, but law required a licensed engineer to operate them. During the last decades of the 19th century, the development of smaller, less expensive engines, such as Frank Ofeldt's naphtha engine, culminating in the introduction of the portable internal combustion engine in the 1890s, allowed the construction of smaller and cheaper power boats. Coupled with the use of low-maintenance aluminum and fiberglass for hulls, the pleasures of leisurely cruising were opened to a much wider public in the 20th century.*

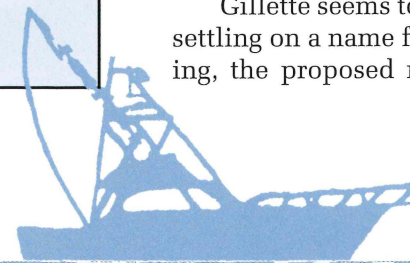
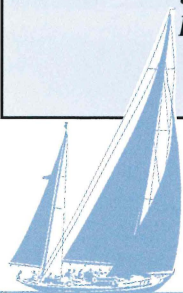
Holmes," he became one of the wealthiest theatrical personalities of his time.

Also in 1898, Gillette traveled to London, from approximately April to July, for his second appearance on the English stage in "Too Much Johnson" at the Garrick Theatre. Both of his London engagements were successful. On his return to America, he intended to conduct business, visit family and friends, and using his newly-earned wealth, to scout out farm property in Vermont and take a pleasure cruise on his boat. This first boat was not the *Aunt Polly*, since she was not built until 1899, but his earlier houseboat, the *Holy Terror*.

Built at the foot of 25th Street in South Brooklyn, at the shipyard of James Lenox, the *Holy Terror* was launched on July 6, 1896. W. C. Butler of New York designed the houseboat expressly for Gillette, incorporating a number of novel ideas, but the purpose of the vessel was comfort and luxury, not speed.

To be kind, Gillette's first watercraft was not the most conventional vessel plying the coastal waters. She has been described as slow and odd-looking and it was said she also steered badly. The *Brooklyn Eagle*, in reporting the launching, titled its article, "IT'S AN AQUATIC FREAK," and declared her "one of the queerest specimens of a yacht seen in these waters for many a day." A more evenhanded description delineates a flatbottomed vessel with a sharp prow, 62 feet long and 16.5 feet wide, giving the appearance of a canal boat. Two eleven-horsepower engines may have given the boat the maximum speed of about nine knots, or approximately 10.4 miles per hour.

Gillette seems to have had some difficulty in settling on a name for the vessel. At the launching, the proposed name "Too Much Johnson,"





after one of Gillette's theatrical successes, seemed to be the frontrunner. The name *Holy Terror* eventually won out, but it is not clear why. According to the usual anecdote, Gillette had been cruising on the Hudson River, and stopped to pick up some guests on the Manhattan shore, just south of Grant's Tomb (West 122nd Street). As he pulled away from shore, the boat went out of control and plowed into a number of small boats anchored along the shore. When Gillette stopped to pay for the damage, one of the parties involved shouted out that Gillette's boat was a "holy terror," which Gillette subsequently adopted as her name. Another version of the story, has the boat already named the *Holy Terror*, and the exclamation was, "if you're going to build another thing like that I wish you'd name her the Merry H- - l."

As the above indicates, Gillette seemed to enjoy gentle and humorous criticisms of his boats, probably keeping a number of anecdotes in circulation himself. One widely told story, which seems to refer to the *Holy Terror*, occurred on approaching a Connecticut River drawbridge. The bridgekeeper hailed the strange-looking vessel, in the manner of sailors and bridgekeepers:

"Where from?"

"New York."

"When?"

"July fourth."

To which the bridgekeeper, probably incredulous that a tub like the *Holy Terror* could even make it so far, replied, "What century?"

Although the boat's appearance and speed came under criticism, most accounts agreed that she was the last word in houseboat comfort and luxury, a foretaste of the features later to be

## What's a knot?

*A knot is a unit of speed equal to one nautical mile per hour. A nautical mile is 6,080.20 feet, so a speed of ten knots is equivalent to 60,802 feet per hour, or about 11.5 miles per hour. In comparison, the recordholder for the fastest Atlantic crossing in 1900 averaged over 23 knots; the maximum possible speed of Gillette's earlier boat, the Holy Terror, was just nine knots and the average speed of the 2003 world record swim in the 200-meter freestyle, held by Australian Ian Thorpe, is approximately 4.6 mph or about 4 knots.*

*In order to gauge the speed, or knots of a vessel on the Connecticut River, one can observe the Chester - Hadlyme Ferry as it crosses the River only a few hundred yards south of the Aunt Polly wreck. The Chester-Hadlyme Ferry, which is operated seasonally by the Connecticut's Department of Transportation, makes the crossing at approximately 6 knots, with the weather and tide being factors. The Aunt Polly's speed of 10 mph was respectable for her early era of very large power boats.*

found on the *Aunt Polly* and at Gillette's famous "Castle." The main cabin held an open fireplace, piano, and a divan which could be converted into a double bed. In addition to Gillette's own, there was a second stateroom for visitors, and accounts mention a smoking parlor and billiard room. These fit perfectly with Gillette's intentions for the boat, i.e., leisurely travel in com-

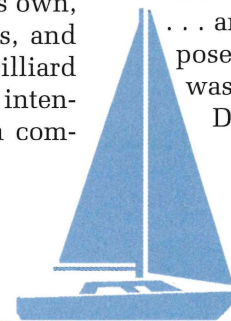
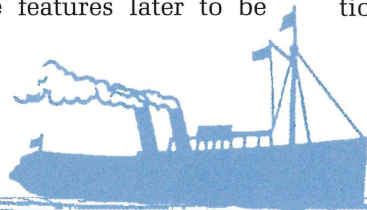
fort, entertaining guests and relaxing between theater seasons.

## The Definitive Sherlock Holmes

The late 1890s were the busiest years of Gillette's career, closing with his first association with Sherlock Holmes and the detective's creator, Sir Arthur Conan Doyle. Doyle had written his first Sherlock Holmes story in 1887, but by 1898 had grown thoroughly sick of the popular character. Doyle wrote a five-act play on Holmes in 1897, but in 1898 sold the play to American theatrical agent Charles Frohmann. In November, while Gillette was performing "Secret Service" in California, he received the news from Frohmann that he had permission to rewrite the play as he saw fit. Gillette was so enthusiastic over the prospect of playing Holmes, that the extensive rewrite was completed, with the help of W. G. Postance, in three to four weeks. The play was cut from five acts to "Sherlock Holmes - A Drama in Four Acts," and today it is not even clear what Doyle's original play was about.

Gillette cabled Doyle with the somewhat strangely worded request: MAY I MARRY HOLMES? Doyle told Gillette, "You may marry him or murder him, or do what you like." In Gillette's play, Holmes confesses his love for the comely Alice Faulkner, "Your powers of observation are somewhat remarkable, Miss Faulkner . . . and your deduction is quite correct! I suppose, indeed, I know . . . that I love you." This was the extent of Holmes' romantic interest.

Doyle's curiosity was roused, however,





*My dear Gillette  
 May I add my word to those which are  
 addressed to you upon the occasion of your  
 return to the stage. That this return should be  
 in "Sherlock Holmes" is of course a source of  
 personal satisfaction, my only complaint being  
 that you make the poor hero of the anaemic  
 printed page a very limp object as compared  
 with the glamour of your own personality  
 which you infuse into his stage presentment.  
 But in any case you are bringing back to the  
 world something very precious in your own  
 great powers, and I rejoice to know it.*

*Yours always,  
 Arthur Conan Doyle*

1904

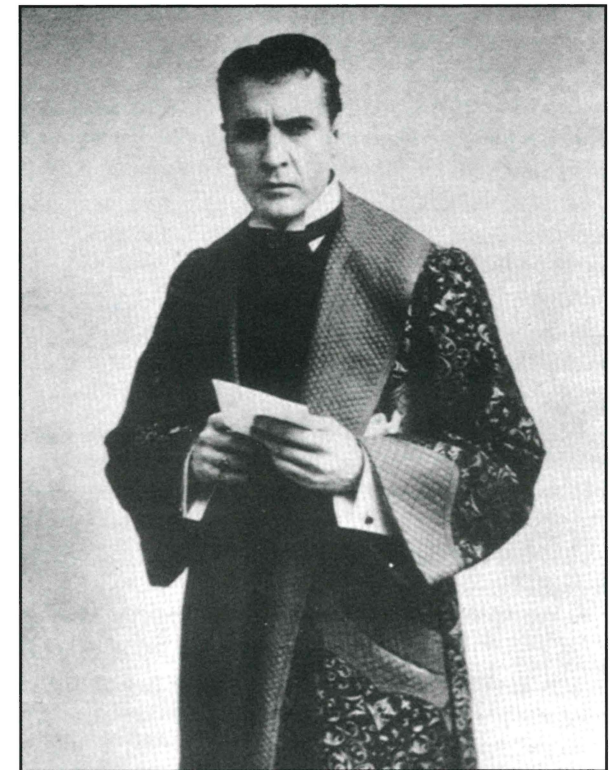
because the actor, dressed as Holmes, fit Doyle's description so perfectly:

*In height he was rather over six feet,  
 and so excessively lean that he  
 seemed to be considerably taller.  
 His eyes were sharp and piercing .  
 . . and his thin, hawk-like nose  
 gave his whole expression an air  
 of alertness and decision. His  
 chin, too, had the prominence  
 and squareness which mark  
 the man of determination.  
 (from "A Study in Scarlet")*

Gillette produced and starred in "Sherlock Holmes – A Drama in Four Acts," which made its premiere in Buffalo, New York, on October 23, 1899, and then moved to the Garrick Theater in New York City on November 6, 1899. He was brilliantly successful on both sides of the Atlantic, debuting the role in London in 1901.

The play owed its success not only to Gillette's performance, but also to his playwright's understanding of suspense and his innovative use of technical elements, particularly lighting. Common today, but revolutionary in 1899, was his use of 'fade in' and 'fade out' effects at the beginnings and ends of scenes.

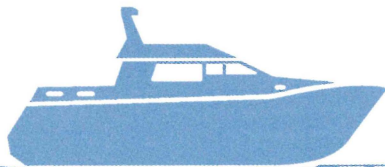
It is estimated that Gillette replayed the same role more than 1,300 times, giving his last stage performance in a 1932 revival, at the age of 79. Beyond that, he even gave the first radio



*Gillette as Holmes in a colorful dressing gown.*

broadcast of Holmes in 1930, and performed the entire play "Sherlock Holmes" on CBS radio in 1935. Gillette does not seem to have tired of the role and his happy association with Arthur Conan Doyle made money for both men. Doyle seemed to be pleased on all levels, commenting that he was "charmed both with the play, the acting, and the pecuniary result," and at the first of what became many "returns to the stage" (1904) Doyle sent Gillette a note of congratulations.

Gillette wrote a second Sherlock Holmes play which debuted in 1905 in both New York



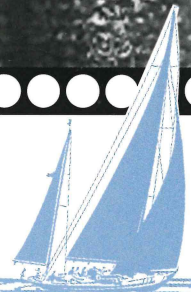
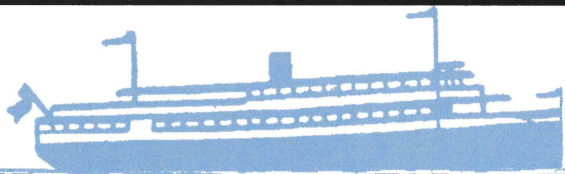
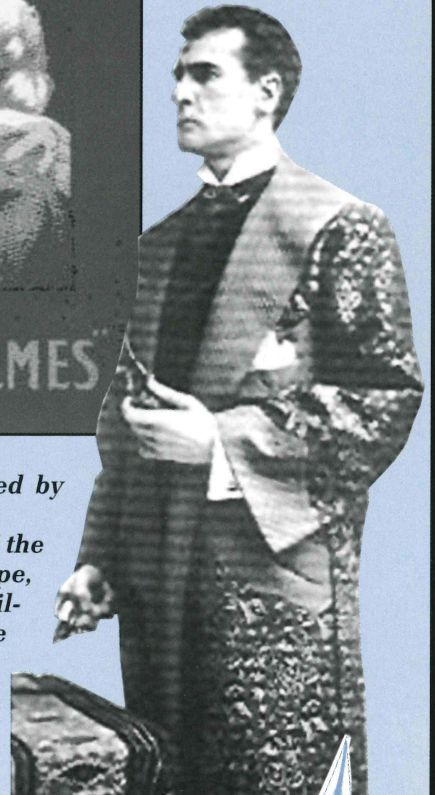


As the first popular portrayer of Sherlock Holmes, it was Gillette who cemented in the public mind the popular image of Holmes: the deerstalker hat, the Inverness cape, and the curved pipe.

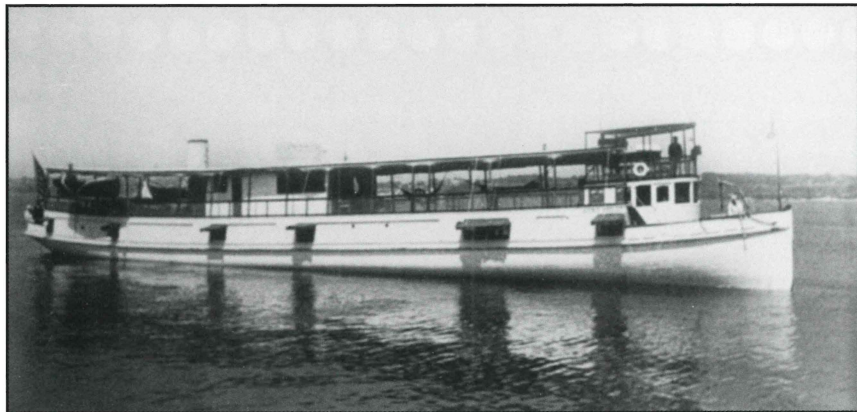
Interestingly, Doyle was not the originator of the complete 'Holmes' costume, and neither was Gillette! The cape and hat were the contributions of English illustrator Sidney Paget, who was hired to illustrate serialized versions of the Holmes mysteries for *The Strand* magazine, eventually drawing 356 illustrations for 38 stories from 1891 to 1908. Paget apparently wore a similar cape and hat himself. Although the two articles of clothing were not particularly prominent in his drawings, Gillette must have been influenced by Paget's illustrations, since at his first meeting with Doyle, they were what he was wearing when he dressed himself as Holmes.

On the other hand, the curved pipe can be securely attributed to Gillette. Paget's illustrations show a straight pipe, and Holmes is also depicted smoking a cigar or cigarette. Even some of the photographs of Gillette as Holmes show him smoking something other than the curved pipe. While preparing for his play, "Sherlock Holmes - A Drama in Four Acts," however, Gillette realized he needed to keep his hands free while speaking his lines, but could not do the latter if he had to clench a straight pipe in his teeth. Gillette successfully substituted the curved meerschaum or calabash pipe, which became standard Holmes gear. Subsequent American illustrators, most notably Frederic Dorr Steele, based their drawings on Gillette's portrayal, so even those who did not see the play were influenced by Gillette.

A Holmes attribute that gradually faded from the public perception of the great sleuth was the picture of Holmes, in his dressing gown, smoking a pipe, contemplating his latest case while sitting cross-legged among piles of pillows before the fireplace. This scene appeared first in the story, "The Man with the Twisted Lip," in 1891, and all later mysteries have Holmes sitting on furniture. Gillette used the floor pillow scene in his play, but it never caught on.







*The Aunt Polly in New London harbor, July 14, 1907. Courtesy of Gillette Castle State Park Archives.*



*Yukitaka Ozaki's house on the shores of the Connecticut River, Gillette Castle State Park. Ozaki, Gillette's manservant for many years, built an impressive Japanese gate for the Gillette garden along the river. Today, a replica of the gate stands near his former home.*

and London. "The Painful Predicament of Sherlock Holmes" was a comedy, a one-act parody in which Holmes, played by Gillette, never spoke. Of course, this arrangement played to

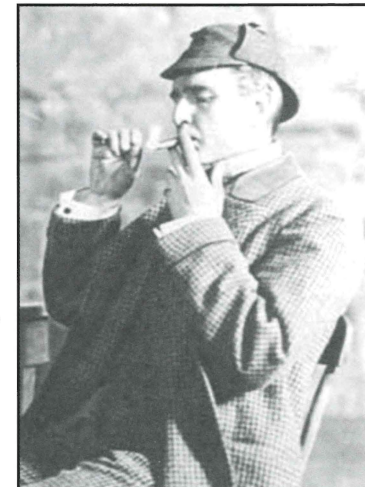
Gillette's understated acting style, in which he "conveyed an intensity through nervous mannerism, twitching his fingers and hardening muscles in his face." During the play's run in England it is said that the young Charlie Chaplin played one of the minor parts.

## Wealth and Fame

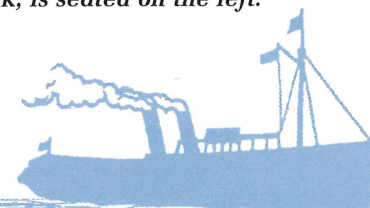
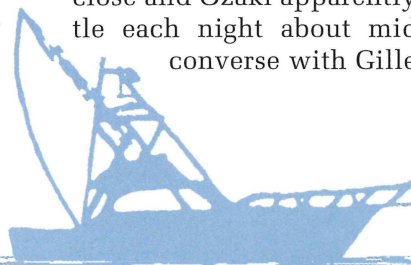
In his personal life, Gillette had a number of "eccentricities" which we tend to associate with wealthy, flamboyant people, especially stars of the stage and screen. As his personal fortune increased, he was able to indulge himself on an increasing scale.

One was his Japanese manservant and long-time companion, Yukitaka Ozaki. Ozaki, born in 1865, was forced to leave Japan, coming to the United States as a political refugee by the 1890s. Here he met William Gillette and was hired as a houseboy on Gillette's houseboat. Gillette became very attached to Ozaki and made him his dresser in the theater. When Gillette retired from the theater, Ozaki lived in a house Gillette built at the foot of his castle, near the Connecticut River shore. There Ozaki had a flower garden. About 1920, Ozaki also retired, but continued to reside there. A younger Japanese man, Fukumatsu Tsubone, was hired to take his position. Ozaki and Gillette remained close and Ozaki apparently went up to the castle each night about midnight to visit and converse with Gillette.

*Gillette as Holmes, wearing the famous deer-stalker hat. Holmes is lighting a cigar, however. A character trait that did not become synonymous with the famous detective.*



*Gillette, on the right, as Holmes, injecting a seven per cent solution of cocaine. Watson, Sherlock's faithful sidekick, is seated on the left.*



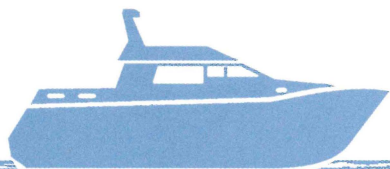


## Early Gas Engines

Frank W. Ofeldt, a Swedish immigrant, was the inventor of the first naphtha launch (i.e., an open, power-driven boat) in 1885. Although we tend to think of naphtha as a dangerous and volatile chemical, naphtha powered engines were quite safe, in addition to being smaller, lighter, cheaper and faster starting than steam engines. Naphtha engines were also cheaper because they enabled the operator to evade the law that required the presence of a licensed engineer on a steam launch.

Powered by a gasoline vapor generator, naphtha engines are the first recorded use of gasoline for transportation. Previously, gasoline was simply a waste product created during the production of kerosene. With the invention of the motorboat by Ofeldt, an entire market for gasoline was created. The naphtha engine was only outstripped in popularity in about 1900 by the still lighter and more efficient internal combustion engine.

Ofeldt's patents were purchased by the Gas Engine & Power Co., which manufactured engines of his design. Ofeldt worked for them for a few years and then with assistance from one of the owners of the GE&P CO., was able to set up his own business. Ofeldt manufactured boilers and burners for boats and then automobiles, including boilers for the Stanley Steamer. First set up in Brooklyn, the company moved to Nyack, NY in about 1905 and continued operations until the early 1930s.



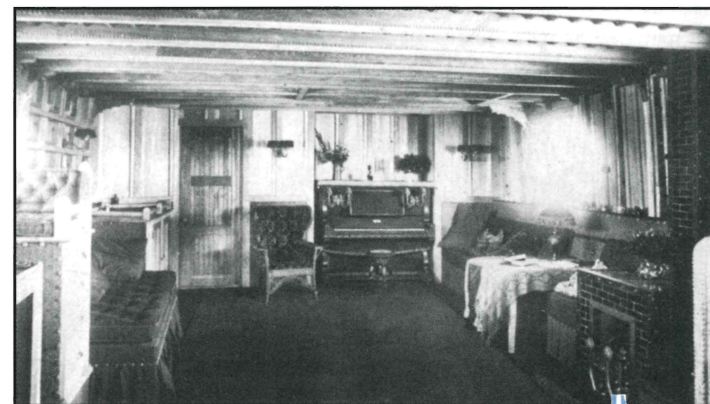
Another of Gillette's quirks was his love of cats. In addition to Ozaki, he was usually accompanied by one of his favorite felines as he cruised along the Atlantic coast. Both inside and outside his home, there were numerous representations of cats made of many different materials, as well as professionally photographed and mounted prints of his pets. During Gillette's lifetime, a journalist conducted an informal census at the Castle, and counted 77 cats, of which 17 were living felines.

## The Aunt Polly

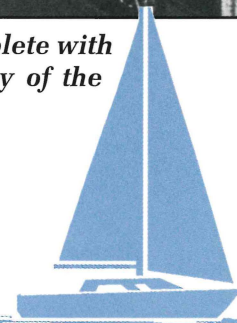
From 1901 until the completion of the Castle at East Haddam in 1919, Gillette's chief residence was the Aunt Polly, the successor to the Holy Terror. As built in South Brooklyn in 1899, the steam yacht Aunt Polly was approximately 100 feet long, 90 feet at the water line and five feet draught. Builder F. W. Ofeldt & Sons also manufactured



*Aunt Polly at anchor. Courtesy of the Gillette Castle State Park Archives.*



*Main saloon of the Aunt Polly, complete with piano and brick fireplace. Courtesy of the Stowe-Day Foundation.*





automobiles and launches (i.e., open, power-driven boats) at a plant at the foot of Twenty-fifth Street along Gowanus Bay.

The *Aunt Polly* was not Gillette's and Ofeldt's first encounter. In early 1897, with the *Holy Terror* less than a year old, Gillette had brought his boat in to be remodelled by the Ofeldt company. According to the "Yachting Notes" column of the *Brooklyn Eagle*, "she will be fitted with two compound vapor engines of an improved pattern." A later report recorded that a small vapor launch, to be included as part of the houseboat's equipment, was also nearing completion and that Gillette intended to rename the vessel *Lounger*.

Oddly, within less than a year of his taking possession of the improved *Holy Terror*, Gillette had ordered the new *Aunt Polly* from Ofeldt & Sons, to be completed by the end of July 1899. According to newspaper accounts, the yacht was to be "comfortably, but not elegantly equipped" and Gillette wanted the interior to be as much like a houseboat as possible. The main cabin was to be about 40 feet long, with 8-foot ceilings, and four staterooms with ceilings of equal height.

***The hull of the yacht is to consist of the best quality of white oak and the interior fittings will be of oak and pine. Her motive power will be supplied by a triple expansion engine of 150 horse power, which it is calculated will give the yacht a speed of 12 miles an hour. The engine room will be supplied with Ofeldt water tube boilers (Brooklyn Eagle, May 19, 1899).***

It is not certain why Gillette chose the name *Aunt Polly*. If the earlier anecdote about the

North Carolina "mountain woman" who had looked after Gillette during his bout with ill health is true, this is, of course, the most likely answer.

Still not satisfied with his yacht/houseboat, in 1903 Gillette had the *Aunt Polly* remodeled and lengthened to 144 feet, by adding a 40-foot section in the middle of the boat. She was 18.5 feet at the beam. The hull was seaworthy, and although someone quipped that the boat was powered by a "sewing machine motor," she was actually powered by a three-cylinder, triple-expansion steam engine, which gave a maximum speed of 10 knots. At that speed, the *Aunt Polly* was no racing yacht, but rather a glorified houseboat.

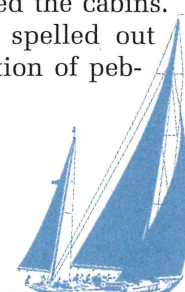
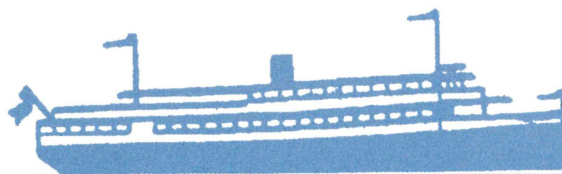
Eyewitness reports of the *Aunt Polly* tended to slight her for her tubby appearance. Gillette's friend Guthrie Burton said she was "a large and sluggish houseboat which was politely referred to as a yacht." A popular story relates Gillette's brief encounter with the great flagship of the prestigious New York Yacht Club at Bar Harbor, Maine. A Club boat was sent out to the *Aunt Polly* to inquire if she took in washing.

Yet, on the other hand, she was officially registered as a "steam yacht" and like her predecessor, the *Holy Terror*, was also considered unique for her size and comforts. According to

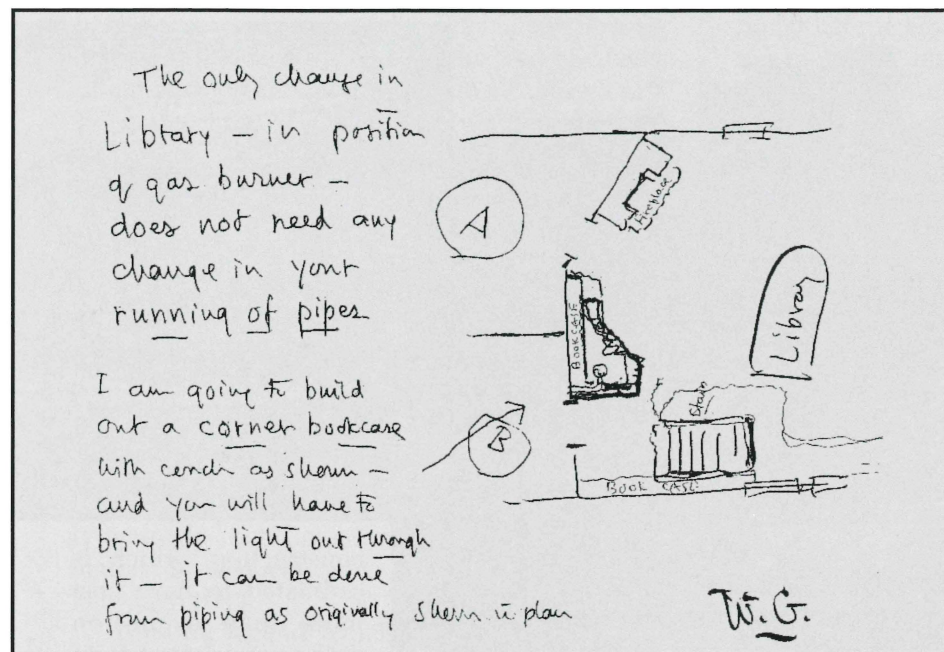
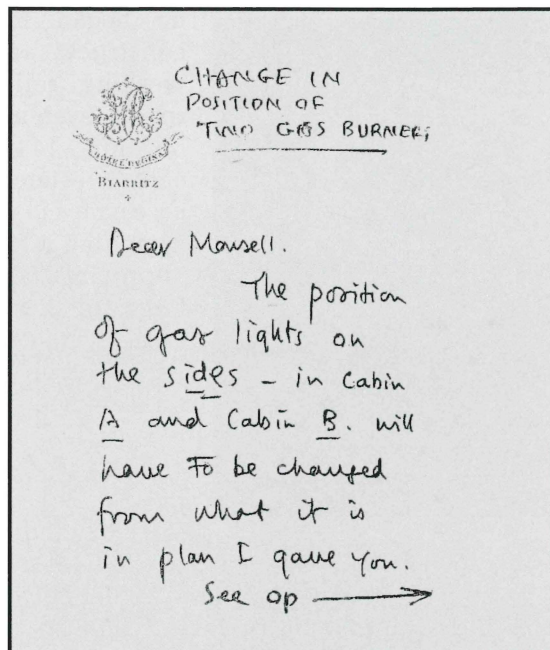


*The library and lounge on the main deck of the Aunt Polly.*

reports, the boat was "a little palace afloat," "ingeniously designed to provide the comforts of life ashore," including Turkish rugs and easy chairs. Just aft of the pilot house, was a "completely arranged" library and lounge. The main saloon was upholstered in green plush and included a piano, a tiled fireplace, and four "lockers" which could be converted into couches. At the time of the boat's expansion, Gillette had her redecorated, including the addition of hand-hewn wooden beams. Glass windows, made from a clever combination of stained glass, translucent shells and pebbles, depicting sailing ships and sea creatures, adorned the cabins. Among these was one which spelled out "AUNT POLLY" in a combination of pebbles and scallop shells.







**Correspondence with Ofeldt's shipyard clearly shows Gillette's active involvement in design of the interior layout of the Aunt Polly.**

**Courtesy of the Gillette Castle State Park Archives.**

Artifacts which escaped the fire that destroyed the *Aunt Polly*, portray the greater formality of onboard life during the early 20th century. Special flatware, linens, serving pieces, and china, were all personalized with the *Aunt Polly* name. A tray, obviously meant for serving drinks, reflects Gillette's sense of humor, with the legend, "AUNT POLLY. Just a wee nippy." These, along with surviving pieces of red and white bunting which trimmed the window awnings and the deck canopies, evoke images of alfresco luncheons up on deck, as the *Aunt Polly*, brightly decked out, glides lazily past the hills along the Connecticut River.

One of the stories associated with Gillette and his houseboats was about an island that Gillette had leased for one of

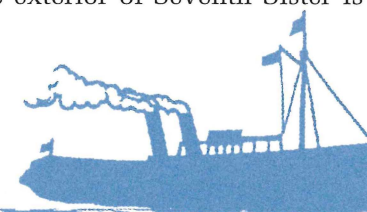
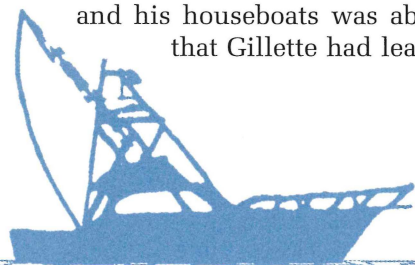
his vacations. In order to provide himself with milk, Gillette intended to keep a cow on the island, which the owner forbade. Determined to have fresh milk for his breakfast, Gillette solved the problem by having the cow live on the boat, while he resided on the island.

## Seventh Sister — the Castle

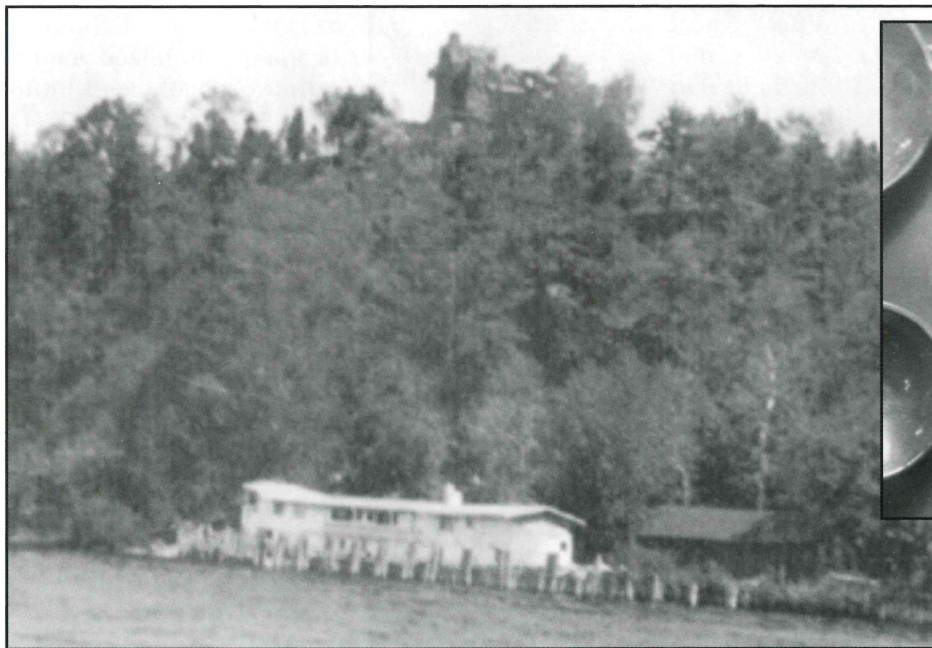
It was from the *Aunt Polly* that Gillette first saw the location of his future home, now known popularly as "Gillette's Castle." Famous and wealthy from his Sherlock Holmes portrayals, Gillette had planned to build on New York's Long Island and had already secured a site for

his new home on the north shore. Then while pleasure boating on the Connecticut River, in 1913, he awoke one morning near the Chester-Hadlyme ferry and gazed up at the majestic vista of the towering hills along the river. There and then, he decided that he wanted to build his home on the Hadlyme ridge. He purchased the tallest of the hills, which towered about 200 feet above the riverbank, and an additional 122 acres surrounding it. He originally referred to the house as a "rough place" in which to live, but later, since his hill was the seventh in a line of hills, he called his home "Seventh Sister." Gillette did not care for the designation "castle," stating that he simply laid out the building with everything he had always wanted in a home.

The exterior of Seventh Sister is somewhat

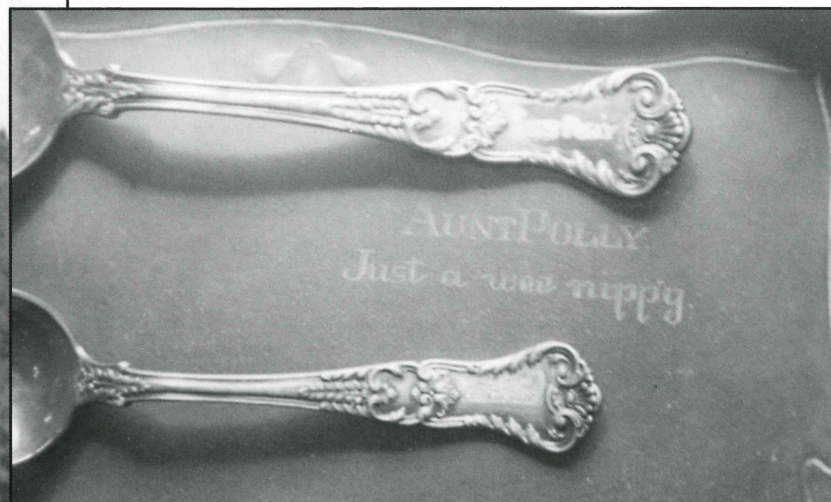






**Above: The Aunt Polly was permanently moored on the riverbank beneath Seventh Sister for 10-12 years before she burned. The beloved yacht was cradled in a cement base and roofed over. Right: Silver tray and spoons for service on the Aunt Polly. Courtesy of the Gillette Castle State Park Archives.**

unique and difficult to describe. Like his father's house in Nook Farm, it was built of local fieldstone gathered from nearby fields. The construction of his father's house had been supervised by James Porteus, and Gillette used the firm run by Porteus' sons, Porteus-Walker, to supervise the building of his own home. It seems to be a combination of Rhine castle and gingerbread house, with more the feel of a hunting lodge than a grand country home. The white oak for the 47 doors of the castle was imported from Georgia. Gillette designed the building himself, and during



construction, which is estimated to have cost more than a million dollars and lasted from 1914 to 1919, he and valet Ozaki often resided on the *Aunt Polly* to oversee the work.

Visitors to the 24-room castle can compare the interiors of that building with the surviving photographs of the cabins of the *Aunt Polly*. It is easy to see that Gillette's taste in interior design carried over from boat to house. Most notable is the frequent use of handcarved wooden light switches, door and window hardware, wood paneling and built-in furniture, much of which Gillette had designed himself. There was even a special little door for the convenience of the cats.

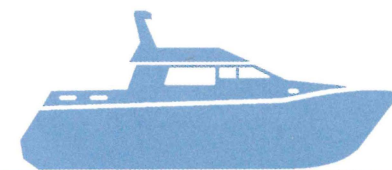
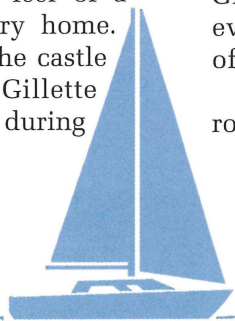
Another of Gillette's interests was in railroads, and shortly after he moved into the castle,

he began to construct a working railroad system on his 144-acre estate, eventually extending it to approximately three miles of custom-made narrow gauge track, with both a steam and an electric locomotive. He had two small Pullman cars and an observation car custom made for his "Seventh Sister Shortline," and he delighted in donning a railroading costume, taking passengers in the cars, and driving the locomotive at full throttle around the estate. Since a railroad line had to have a station, he built a structure which still stands adjacent to the castle, which he called "Grand Central Station."

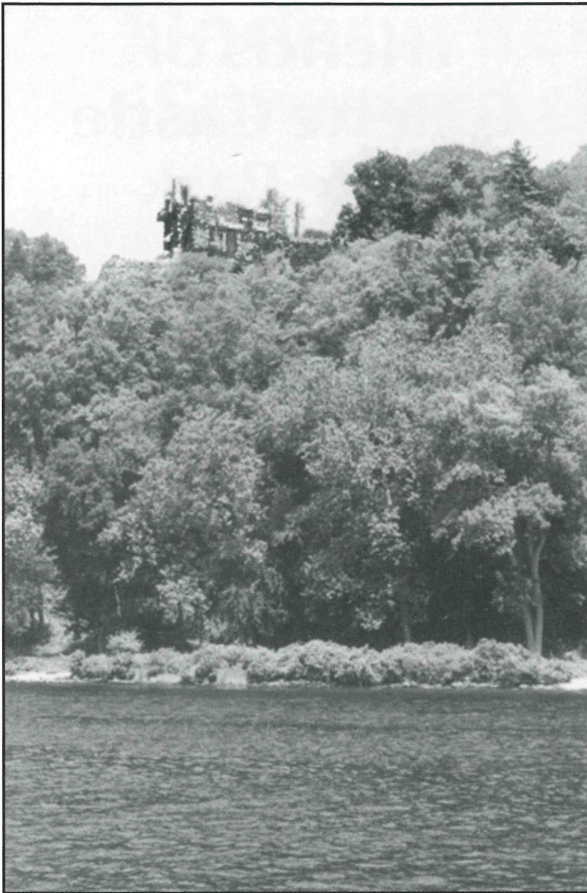
Gillette entertained his friends and family at the castle including Winchell Smith, the playwright, Charlie Chaplin, actress Helen Hayes, as well as Albert Einstein, who enjoyed a ride on Gillette's railroad.

## Fire and Rumors

At the time of the 1932 fire, the *Aunt Polly* had not been a seaworthy vessel for a number of years. While he was still active on the stage, Gillette tended to spend his summers cruising, but some time after the castle was finished in







***Seventh Sister, listed on the National Register of Historic Places, is now open to the public as Gillette Castle State Park. The Park extends to the shoreline and includes the shipwreck Aunt Polly.***

1910, the boat had begun to leak and rather than render her seaworthy again, he initiated plans to remove the *Aunt Polly* from the water altogether and set the boat in a concrete foundation, using her as a garden house.

The newspaper accounts of the fire unanimously report that the body of the boat had been lifted and preserved on a cement base built along the shore at least ten or twelve years previously (c.1920/22). With Gillette in residence in the castle, other news reports indicated that his Japanese servant, Fukumatsu Tsubone, successor to Osaki, lived on the boat.

Rumors spread that Gillette had had the boat burned for insurance money. This may have been given credence by the fact that a number of valuable personal effects, such as the piano, had been taken off the boat prior to the fire. Apparently the suspicion was widespread, since Gillette took it seriously enough that he addressed the matter in a local newspaper in February 1933.

Another legend which is still repeated along the banks of the Connecticut River, was that Gillette had the boat burned so he could avoid paying the taxes that the Board of Relief of the Town of Lyme had levied on it. At about the same time that the boat had become leaky, March 1922, the board had assessed the value of castle and grounds at \$58,300. Gillette disagreed, declaring the value to be no more than \$22,350. One journalist referred to the boat's burning as "Gillette's protest of no taxation without conflagration."

At Gillette's death in 1937, he left instruc-

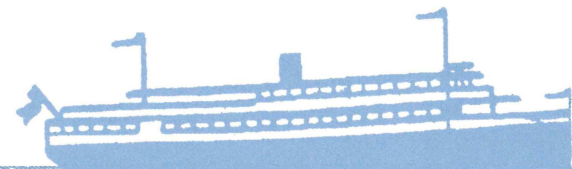
tions that his home not be sold "to some blithering saphead," but rather to someone who could appreciate the home and the setting. In 1943 the State of Connecticut purchased the castle for \$30,000. The custom-made tracks and railroad were purchased by the Lake Compounce amusement park. The remains of the *Aunt Polly*, went virtually undisturbed along the shore for decades, although bricks from the fireplace and sherds of the porcelain basins, continued to wash up on shore well into the 1970s.

## A CARD OF THANKS

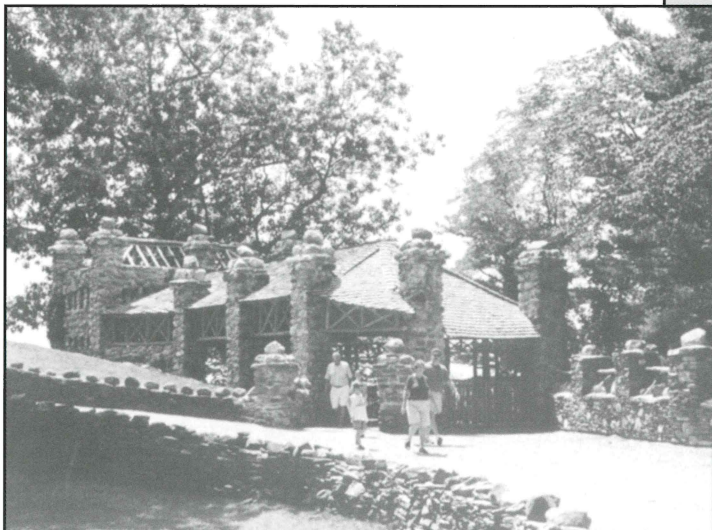
As it is impossible to answer so many letters personally, I am venturing to express publicly my sincere appreciation of the kindness of those in this vicinity and also through out the United States and abroad who have written me sympathetically about the burning of my boat "The Aunt Polly".

Also, I will take this opportunity to say that the report circulated by dear friends in Hadlyme to the effect that I set fire to the yacht myself in order to get the insurance on her, is a trifle incorrect, owing to the fact that there was no insurance, I did not think of it in time.

William Gillette  
Hadlyme, Conn.,  
Feb. 4, 1933







Above: Today, tourists enjoy the open pavilion immediately north of the Castle but Gillette designed it as Grand Central Station – the depot for his narrow gauge railroad that ran through his estate.

M Steam Yacht - Aunt Polly & Owner  
Greenport, Suffolk County, N. Y.

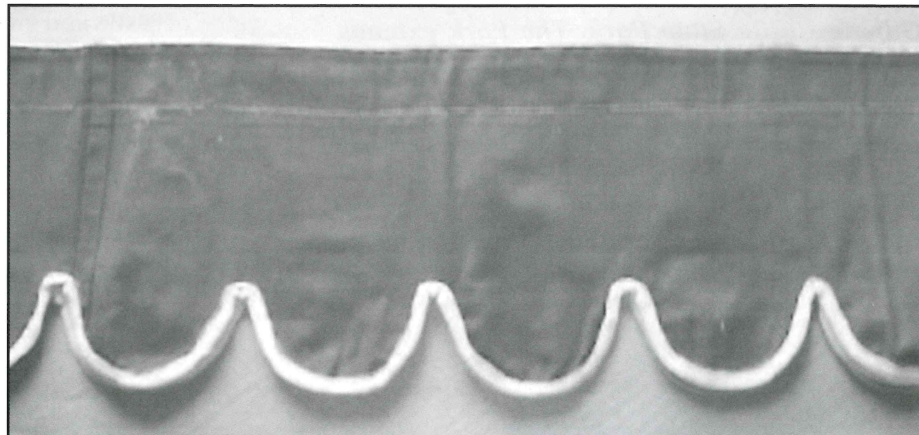
**TUTHILL & THORN**  
Machine and Forge Works  
MARINE, STATIONARY AND GAS ENGINE REPAIRS  
Oyster Dredging Machinery for Steam and Gas Engine Boats  
SHIPYARD AND MARINE RAILWAYS FOOT OF CENTRAL AVENUE

March	Amount - Brought Forward	20.9.12
4	9 hr Carpenter $\frac{25}{100}$ 241 9/16 Bore $\frac{7}{8}$	20.47
2	hr. Machinery $\frac{25}{100}$ 1 hr. Foreman $\frac{25}{100}$	2.55 ✓ 1.00
6	3 1/2 hr. Fitter $\frac{25}{100}$ 3-1/2 hr. Foreman $\frac{25}{100}$ 4-1/2 hr. $\frac{25}{100}$	3.40
9	hr. Carp $\frac{25}{100}$ 1/2 hr. Foreman $\frac{25}{100}$	3.88
4	3 1/2 hr. Carp $\frac{25}{100}$ 2 1/2 hr. $\frac{25}{100}$ 2 1/2 hr. $\frac{25}{100}$	1.24
7	9 hr. Fitter $\frac{25}{100}$ 5 1/2 hr. $\frac{25}{100}$ 1 1/2 hr. $\frac{25}{100}$	5.48
9	hr. Carp $\frac{25}{100}$ 1 hr. Foreman $\frac{25}{100}$ 2-1/2 hr. $\frac{25}{100}$ 1 hr. $\frac{25}{100}$	4.57
1	1-1/2 hr. $\frac{25}{100}$	1.8
8	9 hr. Fitter $\frac{25}{100}$ 2-1/2 hr. $\frac{25}{100}$ 1/2 hr. $\frac{25}{100}$	4.56
9	hr. Carp $\frac{25}{100}$ 1 hr. Foreman $\frac{25}{100}$ 4 1/2 hr. $\frac{25}{100}$	4.42
9	4 hr. 1/2 hr. $\frac{25}{100}$ 5 hr. $\frac{25}{100}$ 1 hr. $\frac{25}{100}$	4.48
14	4 hr. 2-1/2 hr. $\frac{25}{100}$ 3 1/2 hr. $\frac{25}{100}$	1.52
1 1/2	hr. $\frac{25}{100}$ 9 hr. Carp $\frac{25}{100}$ 3 1/2 hr. $\frac{25}{100}$	6.41
1/2	hr. Foreman $\frac{25}{100}$ 1/2 hr. $\frac{25}{100}$ 1/2 hr. $\frac{25}{100}$	4.4
2	1 1/2 hr. $\frac{25}{100}$ 1-1/2 hr. $\frac{25}{100}$ 1 hr. $\frac{25}{100}$	1.40
5	hr. 1 1/2 hr. $\frac{25}{100}$	1.75
10	1 1/2 hr. $\frac{25}{100}$ 9 hr. Carp $\frac{25}{100}$ 3 1/2 hr. $\frac{25}{100}$	5.03
2	hr. $\frac{25}{100}$ 1 1/2 hr. $\frac{25}{100}$ 5 1/2 hr. $\frac{25}{100}$	7.1
1 1/2	hr. $\frac{25}{100}$ 1/2 hr. $\frac{25}{100}$ 1 1/2 hr. $\frac{25}{100}$	3.73
3	hr. 1 1/2 hr. $\frac{25}{100}$ 1 1/2 hr. $\frac{25}{100}$ 1 1/2 hr. $\frac{25}{100}$	1.40
11	1/2 hr. $\frac{25}{100}$ 1 1/2 hr. $\frac{25}{100}$ 9 hr. $\frac{25}{100}$	4.41
3	hr. $\frac{25}{100}$ 1 1/2 hr. $\frac{25}{100}$ 1 1/2 hr. $\frac{25}{100}$	4.39
13	9 hr. Carp $\frac{25}{100}$ 1 1/2 hr. $\frac{25}{100}$ 1 1/2 hr. $\frac{25}{100}$	4.25
1/2	hr. $\frac{25}{100}$ 1 1/2 hr. $\frac{25}{100}$	3.5
17	1 hr. $\frac{25}{100}$ 1 1/2 hr. $\frac{25}{100}$	2.4
20	12-1/2 hr. $\frac{25}{100}$ 1 hr. Carp $\frac{25}{100}$ 1 1/2 hr. $\frac{25}{100}$	3.97
1	1-1/2 hr. $\frac{25}{100}$	3.0
21	9 hr. Carpenter $\frac{25}{100}$ 1/2 hr. Foreman $\frac{25}{100}$	3.88
22	9 hr. Carp $\frac{25}{100}$	3.60
23	9 hr. Carp $\frac{25}{100}$ 1 hr. Foreman $\frac{25}{100}$	4.15
24	4 hr. Carp $\frac{25}{100}$ 1/2 hr. Foreman $\frac{25}{100}$	3.95
25	9 hr. Carp $\frac{25}{100}$ 9 1/2 hr. $\frac{25}{100}$ 1 hr. Foreman $\frac{25}{100}$	46.9
	6 hr. $\frac{25}{100}$ 1 hr. $\frac{25}{100}$	7.5
	Amount carried forward	445.52

Castle

The Gillette Castle State Park maintains an archive of documents related to the Aunt Polly as well as salvaged artifacts from the shipwreck. Above: Invoice that details purchases for the yacht.

Right: A section of the red, scallop-edged awning from the yacht.



## Friends of Gillette Castle State Park

The Friends of Gillette Castle State Park is a non-profit, volunteer organization, formed in 1997-98. Its mission is to preserve, maintain, and restore the Park. The Friends' main efforts have been trail renovation and maintenance, bridge restoration and reconditioning of William Gillette's two trains. The Castle's new Gift Shop is run by the Friends and all funds raised in the Shop are returned to the Park for restoration projects. Two major events are held each year at the Castle by the Friends, an Easter Egg Hunt for children in the spring and a Wine Tasting at the Castle in September. To get in touch with the Friends, stop by the Castle Gift Shop, attend a monthly meeting on the first Monday of each month at the Visitor's Center, or visit their website,

[friendsofgillettecastle.org](http://friendsofgillettecastle.org).

Information on related destinations and public museums is listed in the rear of the booklet.



# Underwater Archaeology Survey of the *Aunt Polly*

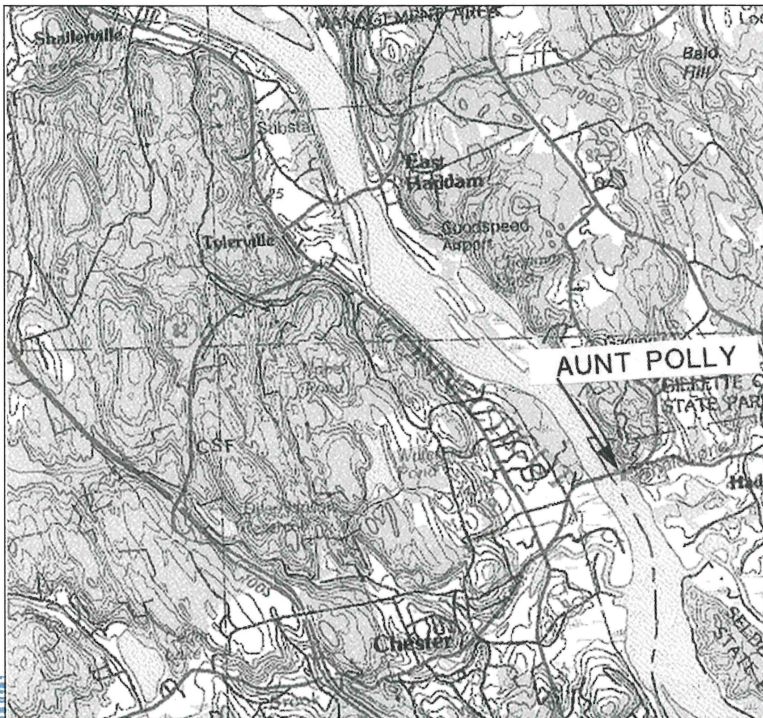
Connecticut has a long maritime history with critical use of its major rivers and coastline from the earliest settlement until today. Water provided the transportation route and shipping corridors. Whaling and shipbuilding dominated many coastal cities of the nineteenth century. Early coastal fortifications involved a dependence on ships and maritime safety relied on lightships. Small fishing businesses flourished on the Sound and individual boats for recreation have always been popular in Connecticut. Some of these boats and vessels of the past are now shipwrecks, having been lost to an accident, bad weather or a fire while afloat.

Technically, shipwrecks are submerged or buried vessels that have foundered, stranded or wrecked and can be both intact vessels or scat-

tered components on the sea floor, river bed, mud flats, or beaches. Shipwrecks can be lost to the natural elements and accidental intrusions. Since their fragility and import are not fully understood, shipwrecks are often vandalized. Above all, shipwrecks are maritime archaeological sites, finite and irreplaceable. They are historic entities to be protected and, when necessary, investigated as part of the public trust. The archaeological survey of the *Aunt Polly*, although she rests half exposed out of the water, is considered an underwater process.

Underwater archaeology carries scientific studies of the past into a specialized environment. A central focus of underwater archaeology is nautical archaeology: the study of ships, shipping, and the construction and operation of all types of prehistoric and historic watercraft. Nautical archaeologists document and recover artifacts from shipwreck sites. Other types of sites studied by underwater archaeologists include: inundated land sites; sinkholes or bogs; and sites along watercourses. Much underwater archaeology is conducted with scuba equipment, using standard measuring, mapping, and drawing techniques, alongside special methods for working in the underwater environment. Underwater archaeology of shipwrecks along riverbanks doesn't require scuba gear, but does rely on the expertise of both nautical historians and archaeologists.

**USGS Topographic Map: Deep River Quad. The Aunt Polly shipwreck is shown on the east bank of the Connecticut River.**



## Friends of the Office of State Archaeology, Inc.

*Friends of the Office of State Archaeology, Inc. (FOSA) is a volunteer not-for-profit founded in 1997. The organization*



*was formed to provide support to the Connecticut Office of State Archaeology (OSA). On an individual basis, FOSA volunteers have the archaeological "experience" of digging at state-sanctioned excavations and analyzing artifacts at the OSA lab. The larger FOSA mission is to enhance OSA efforts and help meet the numerous mandated responsibilities of the office. FOSA meets its goals by:*

- *Developing and facilitating educational activities that enhance public awareness of the OSA and archaeological issues in general.*
- *Encouraging participation by communities, institutions, corporations and individuals in supporting the efforts of the OSA.*
- *Encouraging partnerships between OSA, scientific research initiatives and local communities.*
- *Developing permanent sources for financial and other public support for OSA efforts.*

The Connecticut River at the Chester-Hadlyme Ferry Crossing has a 3.5 foot tide, and depending on the season, completely obscures the *Aunt Polly* shipwreck and at other times, leaves her almost fully exposed. Local residents, who are members of the Friends of the Office of State Archaeology first reported the shipwreck as an archaeological site and assisted in the field survey to identify and research the remaining elements of Gillette's cherished boat.



# Inspection of the *Aunt Polly*

Field inspection observations and comments by Dana Hewson and Quentin Snediker of Mystic Seaport, transcribed by Cece Saunders of Historical Perspectives. Wood samples collected by State Archaeologist Nick Bellantoni. Assistance by FOSA members, Bonnie and Ken Beatrice. (2003)

Approximately 106 feet of the *Aunt Polly* are visible at low tide. The stern end of the keel, which is resting on the downstream side of the shoreline, is completely visible, the bow end is buried. The wreck represents what remains of the *Aunt Polly* below the waterline after the fire and succeeding decades of tidal action and ice damage. It is assumed that vestiges of the remaining approximately 34 feet of the *Aunt Polly*'s forward section are resting under sand, soil, vegetation, and riprap along the shoreline.

Evidence of Gillette's permanent mooring of *Aunt Polly* is visible also. Rows of pilings that parallel the shore extend beyond the high tide line. The remnants of at least five pile caps, with roughly-textured concrete and cobble veneers that evoke the Castle architecture, can be counted along the sandy bank.

*Aunt Polly*'s remains appear to be predominantly yellow pine framing. Original construction specifications that listed types of woods



The visible, forward end of the keel on the left and a holding tank along the shoreline.

referred to finished interior work that is no longer extant. When first launched, *Aunt Polly* would have had caulked seams and lead-based paint on the exterior. She was lightly built, appropriate for her original 100-foot length, but may have presented some challenges (e.g., hogging) when extended to approximately 140 feet.

Identifiable remains of the *Aunt Polly* include standard 1900 leisure boat components, as well as elements specific to the *Aunt Polly* and how she was changed over time. A number of these components are identified on the accompanying photographs. (Nautical terms are listed in the glossary at the end of the booklet.)

The following annotated list identifies the visible *Aunt Polly* components, from the stern forward to the bow end.

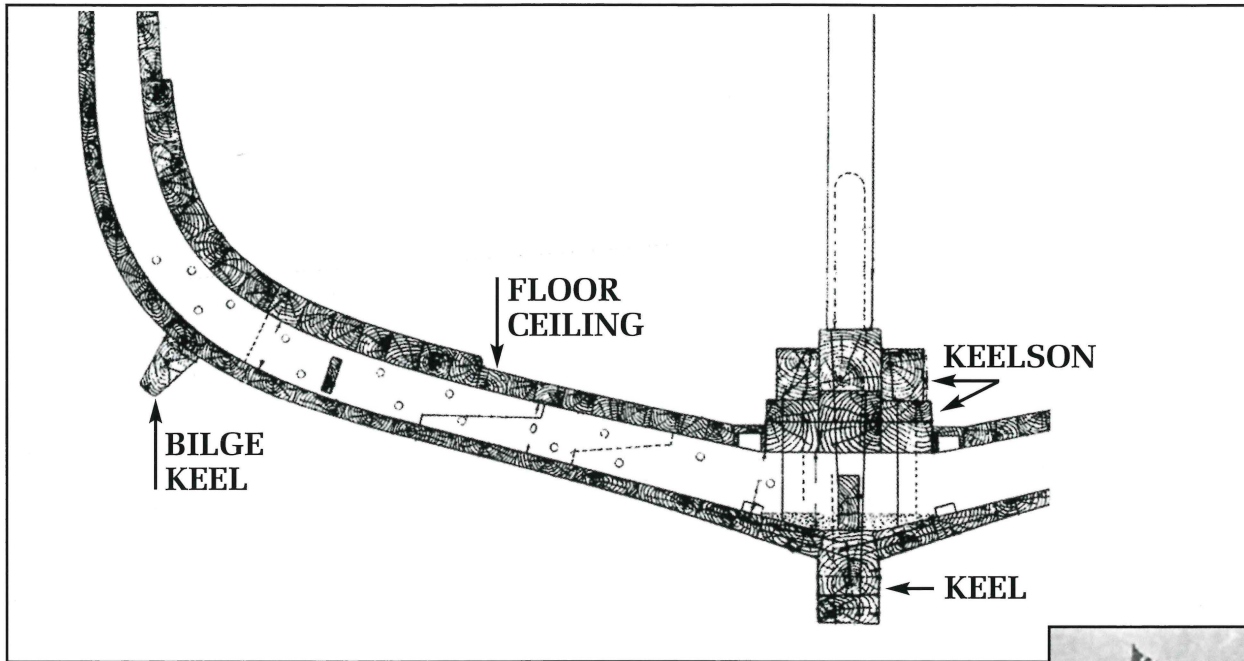
- **Stern.** Typical "dead wood" is the assemblage of large timbers in the end of a vessel to receive plank ends and frame heels as the vessel narrows in form.
- **Packing gland** arms and evidence of packing gland. A fastening mechanism which would have kept water from flowing into the rest of the hull from around the propeller shaft.
- **Single power shaft** to the stern partly encased in shaft log. The typical power shaft was made up of a tail shaft with coupling (visible), one (of probably three) support bearings for the [missing] adjoining jack shaft that would have been forward of the tail shaft.
- **Keel** (exterior) and keelson (interior) which run the length of the vessel. See diagram on next page.
- **Drifts**, or pins, of various sizes and shapes according to function are still in place along the keelson, bilge keel, and in the individual framing members.



Metal support bars and struts, evidently for holding tanks of fresh water.

- **Hull planking** on the exterior of the *Aunt Polly* and interior ceiling planks, both of which would have run the length of the vessel.
- **Frame timbers**, between the hull and ceiling planking, run perpendicular to the keel. At approximately 47 feet from the stern, the framing changed from oak to pine, which may be the 1903 junction of the 40-foot addition.
- The iron **bilge keel**, running approximately 79.5 feet and approximately one-quarter of an inch thick, originally would have been bolted onto the outside of the hull for the length of the keel. The post-1903 length of the *Aunt Polly* would have meant an extremely long vessel for her width, creating some stability problems. It is assumed that the bilge keel was added in an effort to (1) combat hogging; (2) provide strength to the spliced and re-joined members; and (3) provide stabilizing weight.





board of the hull. They are collapsed and rusted, but originally they were heavily riveted.

- At approximately 110 feet forward of the stern and beyond the last visible remains of the keel, rests a half-buried sheet metal **holding tank**. It is assumed that this tank is, indeed, also a component of the *Aunt Polly*.

*Below top, the Aunt Polly in 1902; below bottom after remodeling in 1903. Forty feet had been added to the center section, to provide roomier living and sleeping quarters. The final length of the Aunt Polly has been listed differently – 140 feet, 144 feet, and variations of these numbers. The Aunt Polly was not extended or truncated after 1903 but length measurements were simply taken from various points along the stern and bow over the years, yielding seemingly conflicting total feet.*

- **Turnbuckle**, attached to the keelson (and an assumed second but invisible turnbuckle in the bow), was a system probably added to the yacht when the 40 feet were added to mid-ships. The turnbuckles at each end of the keelson, attached by taught wire cables, would have been an effort to combat hogging, the tendency for long boats to sway.

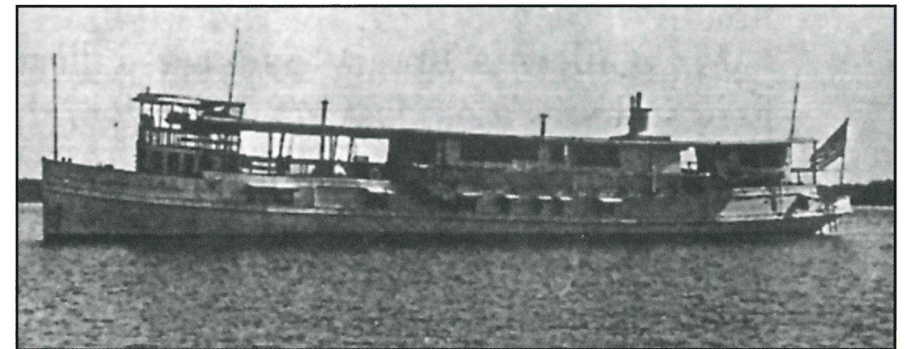
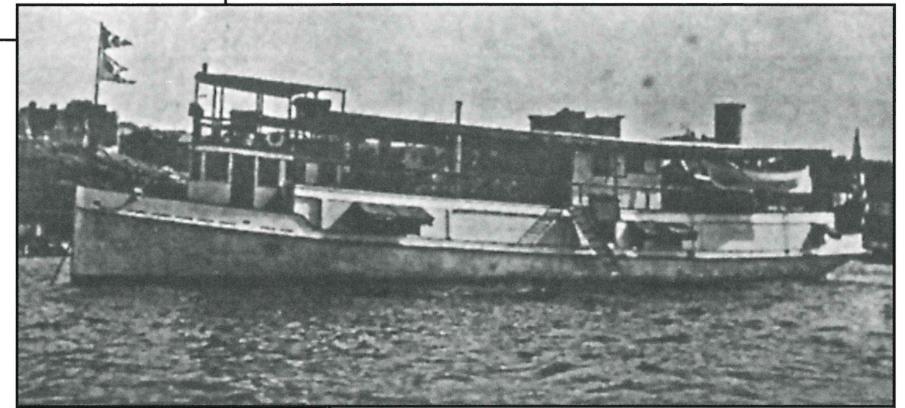
- **Water intake valve**, see the accompanying illustration. As originally built, the *Aunt Polly* was steam powered and this valve could have been a condenser valve from her earliest period. However, she was shifted to an internal combustion engine in her last operational conditions which would suggest a raw water intake valve for cooling the engine.

- **Engine beds**, flat sheet-metal supports with flat-head drifts on both port and starboard side of the keelson.

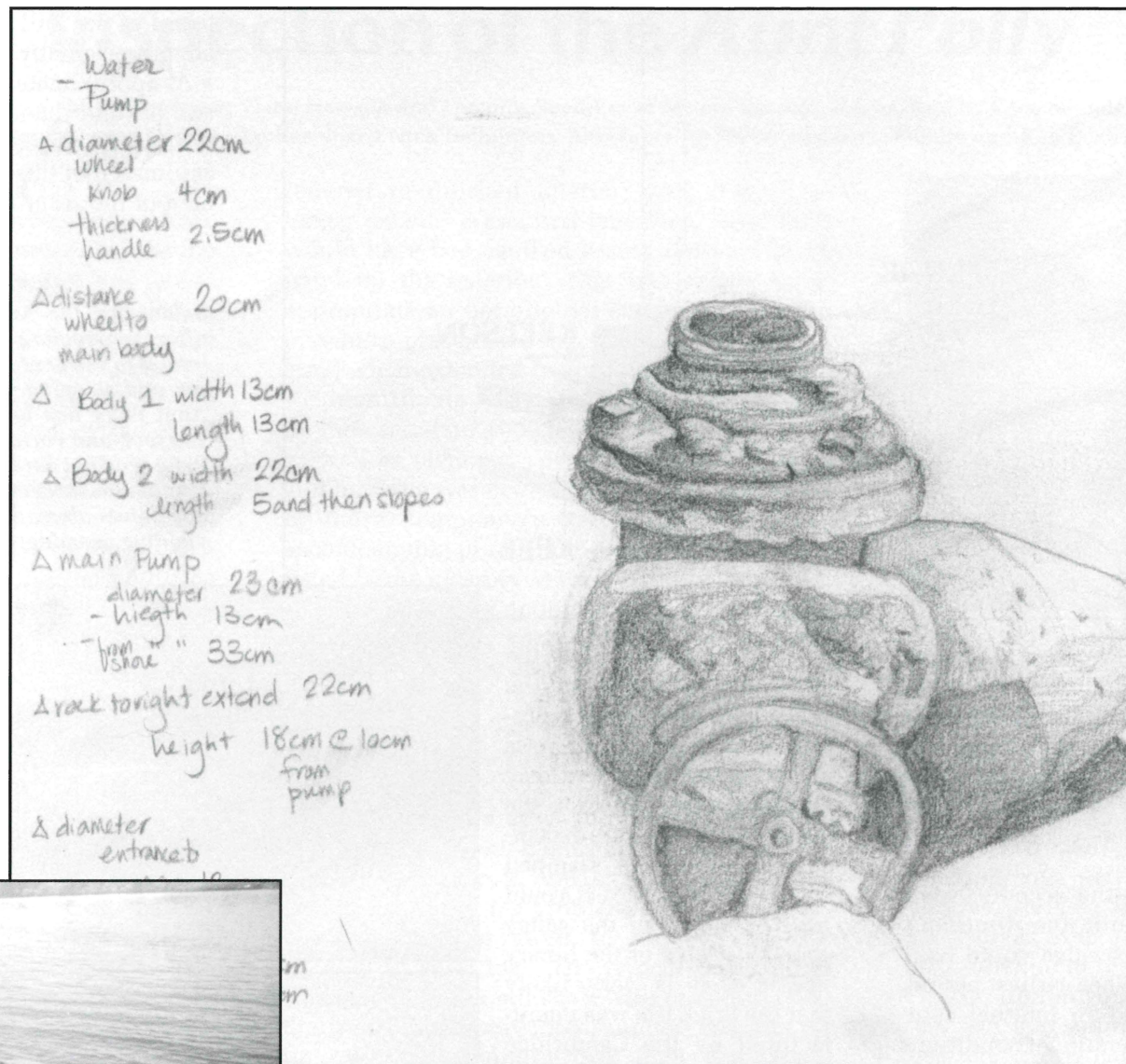
- **Metal feeding tanks** and concave-shaped metal support bars and struts, evidently for holding fresh water for the original steam engines.

- At 59 feet forward of the stern and adjacent to the keelson, there is a concentration of materials (e.g., glass and fireproof brick) that may or may not be original to the *Aunt Polly*. The thin, rectangular fireproof brick, stamped CAMBRIDGE FAIENCE, could have been part of the galley cooking system or the library fireplace. It is very likely that the brick tile was manufactured by the Cambridge Art Pottery of Ohio, specialists in faience and in business between 1895 and 1909, when the *Aunt Polly* was both built and remodeled.

- A sequence of **tank frames** rests on the shoreline, out-







An archaeological survey involves not only photography and sampling, but drawings and measured plans of surviving shipwreck elements. Meeghan Conroy, an archaeology student from the University of Notre Dame, carefully drew, to scale, the water intake valve that is exposed at low tide. Research in period advertisements for marine motors and valves can be compared to the style and size of the Aunt Polly's remains.

PALMER BROS., COS COR. CONN.

**Palmer**  
Two-Cycle  
Reversible Motor  
Make-and-Break Ignition  
Model C

Motor price includes crank, pin, connecting rod, carburetor, muffler, cooling, fuel tank, and ground case.

Letter: C Horse power: 4

Back in 1898 Mr. Palmer designed and built the first Palmer motor, a single cylinder 1 1/2 H.P. make-and-break motor. 1/2 cycle, 2 port.

Having built two-cycle motors from 1 1/2 to 30 H.P., we decided in 1900 that the four-cycle motor would be the one to build at the time.

Today we build just one type of two-cycle motor, one that is known the world over, the Palmer Model C.

Single cylinder, reversible head, water jacketed, crank shaft down-cast. Main bearings with bronze 36 pin, non-removable, diameter crank pin bearings. Piston cast-iron with built-in plate cast iron, water jacket over head and ground case. Water pump bronze slinger type with built-in valve. Ignition system, coil-wound brush, with adjustable plug in base.

The motor is manufactured to run the lawn roller, and try block for a quick breaking of contact points. Operates on six or eight dry cells and a make-and-break or low tension coil, Edison type.

Lubrication, oil or gasoline, also equipped with double lead oil, two grease cups for main bearings.

We recommend this motor for commercial fishermen who use small boats, also for farmers who have their boat in line, and places where motor is open to weather, etc.

**Specifications:** Single cylinder 8 1/2" bore, 1 1/2" stroke, weight 240 lbs. Dimensions: Front 16", clearance at single propeller shaft 1/2", propeller shaft diameter 1/2", cross plug head 1/2", stacking box 1/2".

Length of base 17", width of base 11 1/2", center of shaft in bottom of base 1/2" from end of base to end of mounting 24". Center of shaft to top of cylinder head 21".

This motor will run either way and there is no need of a reverse clutch.

PALMER BROS., COS COR. CONN.

**Palmer**  
Four-Cycle  
One-Cylinder  
Detachable  
Head  
Jump Spark  
Ignition  
With or without Multiple  
Disc Reverse  
Clutch  
Inchless Base  
Mechanically  
Oiled  
Choice of  
Coated Magneto, Extra

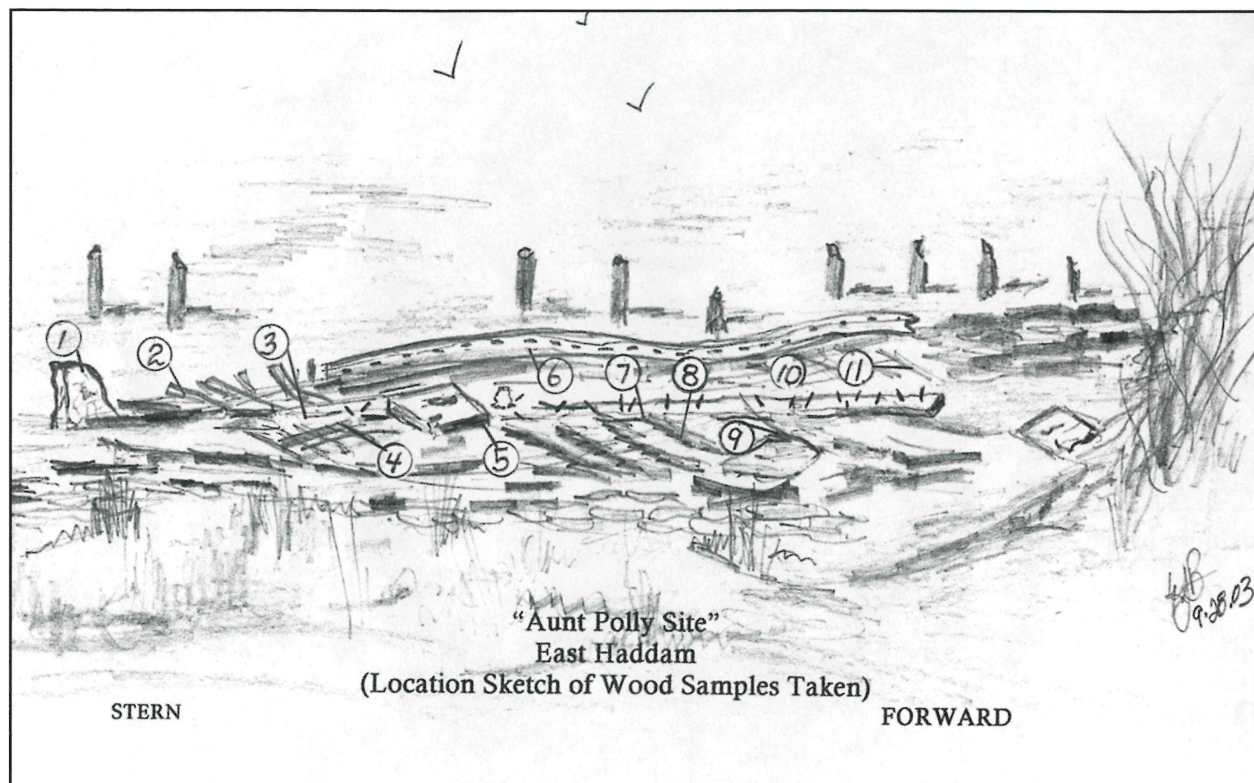
Letter: PNR1 ZR1 Horse power: 4

Motor price includes crank and pin, water jacket, cooling, and fuel tank.

Magneto reverse clutch, propeller shaft, cooling fan, big screw electric motor, No. 1, 2, 3, and 4, and 5, and 6, and 7, and 8, and 9, and 10, and 11, and 12, and 13, and 14, and 15, and 16, and 17, and 18, and 19, and 20, and 21, and 22, and 23, and 24, and 25, and 26, and 27, and 28, and 29, and 30, and 31, and 32, and 33, and 34, and 35, and 36, and 37, and 38, and 39, and 40, and 41, and 42, and 43, and 44, and 45, and 46, and 47, and 48, and 49, and 50, and 51, and 52, and 53, and 54, and 55, and 56, and 57, and 58, and 59, and 60, and 61, and 62, and 63, and 64, and 65, and 66, and 67, and 68, and 69, and 70, and 71, and 72, and 73, and 74, and 75, and 76, and 77, and 78, and 79, and 80, and 81, and 82, and 83, and 84, and 85, and 86, and 87, and 88, and 89, and 90, and 91, and 92, and 93, and 94, and 95, and 96, and 97, and 98, and 99, and 100, and 101, and 102, and 103, and 104, and 105, and 106, and 107, and 108, and 109, and 110, and 111, and 112, and 113, and 114, and 115, 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## Lab Analysis

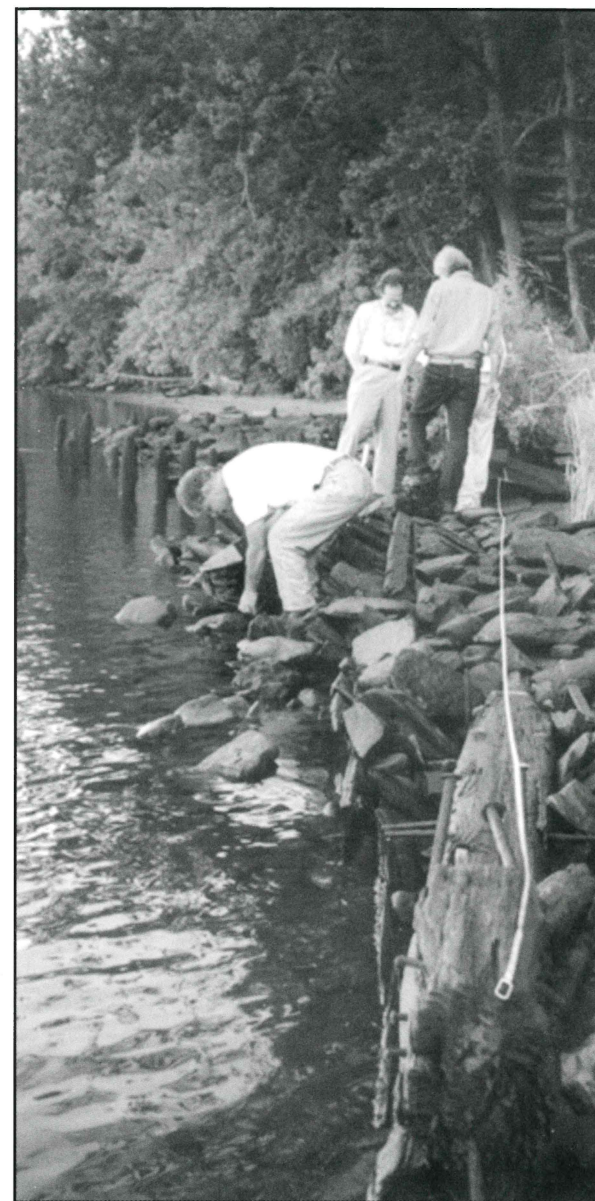


An archaeological survey whether in the water or on land is never complete without additional analysis and research after the fieldwork is over.

Records indicate that Gillette specified white oak for *Aunt Polly's* hull and the best oak and pine for her interior woodwork. During the archaeological investigation, small wood samples were extracted from strategic components of the shipwreck. These specimens, numbered 1 to 11 according to test location, were then analyzed in the lab. Photographs and a drawing recorded the sampling process.

Wood analyses conducted by Dr. F. G. Coe of the Department of Ecology and Evolutionary Biology at the University of Connecticut noted the

use of southern yellow pine (*Pinus* spp.) on the stern-post (#1), hull planking (#2, #10), ceiling (#3, #9), keelson (#7), and rub rails (#6, #11). Another softwood, Eastern Larch (*Larix laricina*) was used for a section of the frame, port side (#4). Further down the length of the *Aunt Polly* another sample was of Northern Red Oak (*Quercus rubra* L.), a hardwood. This hardwood was used for the frame transverse (#8), also on the port side. It is possible that these different woods represent changes to the original frame when 40 feet were added to the mid-section of the *Aunt Polly*. Interestingly, the analysis did not find any evidence of white oak in the hull, as Gillette had requested.



**Wood samples being taken by Connecticut State Archaeologist, Dr. Nick Bellantoni**



Sept. 30, 1902.

F. W. Ofeldt &amp; Sons

Dear Sirs

It gives me pleasure to testify to the excellence of your work. The engine you built for the "Aunt Polly" has operated for three seasons with entire satisfaction.

Yours

William Gillette

*William Gillette's endorsement, printed in Ofeldt's business brochure. Courtesy of the Gillette Castle State Park Archives.*

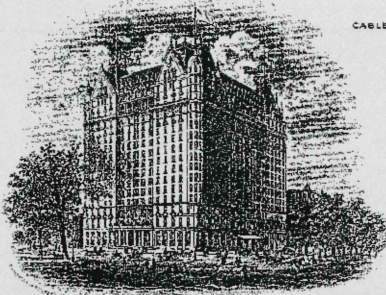
## Archival Research

Research in the archives of Gillette Castle State Park located sketches, notes, and instructions to Ofeldt's shipyard in Gillette's own hand that indicate on-going requests for changes and improvements to the *Aunt Polly*. Gillette was concerned with both the structural integrity of the yacht, asking for steel reinforcement of the angle irons, and additional cabin comforts. These notes, penned on hotel stationery from

around the world, are often not dated and it is unclear if they refer to the original design of the *Aunt Polly*, re-design at the time of the 1903 addition of the 40-foot mid-section, or a renovation at a subsequent time.

Perhaps the turnbuckle system, noted in the field inspection, was just one of the attempts, designed by Gillette and Ofeldt, to combat the strain on the *Aunt Polly* by the additional 40 feet.

CABLE ADDRESS: PLAZA-NEW YORK      TELEPHONE 1740 PLAZA



# THE PLAZA


FIFTH AVENUE 58TH TO 60TH STREETS  
AT CENTRAL PARK

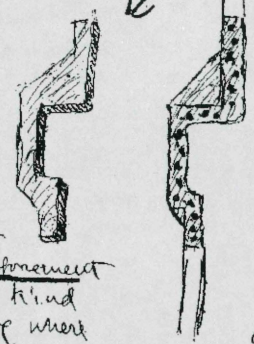
FRED STERRY  
MANAGING DIRECTOR

PLAZA-COPILEY HOTEL, BOSTON, MASS.  
IN CONSTRUCTION FROM FEBRUARY 1912  
UNDER THE DIRECTION OF FRED STERRY

## NEW YORK

THE HOMESTEAD  
HOT SPRINGS, VIRGINIA





Try to get  
steel reinforcement  
of some kind  
all along where  
these angles a b c  
are - The angle iron  
was never intended to  
take a strain when  
at an angle. It is  
only when nearly  
straight that it holds  
We really ought to have  
a sheet steel knee in there

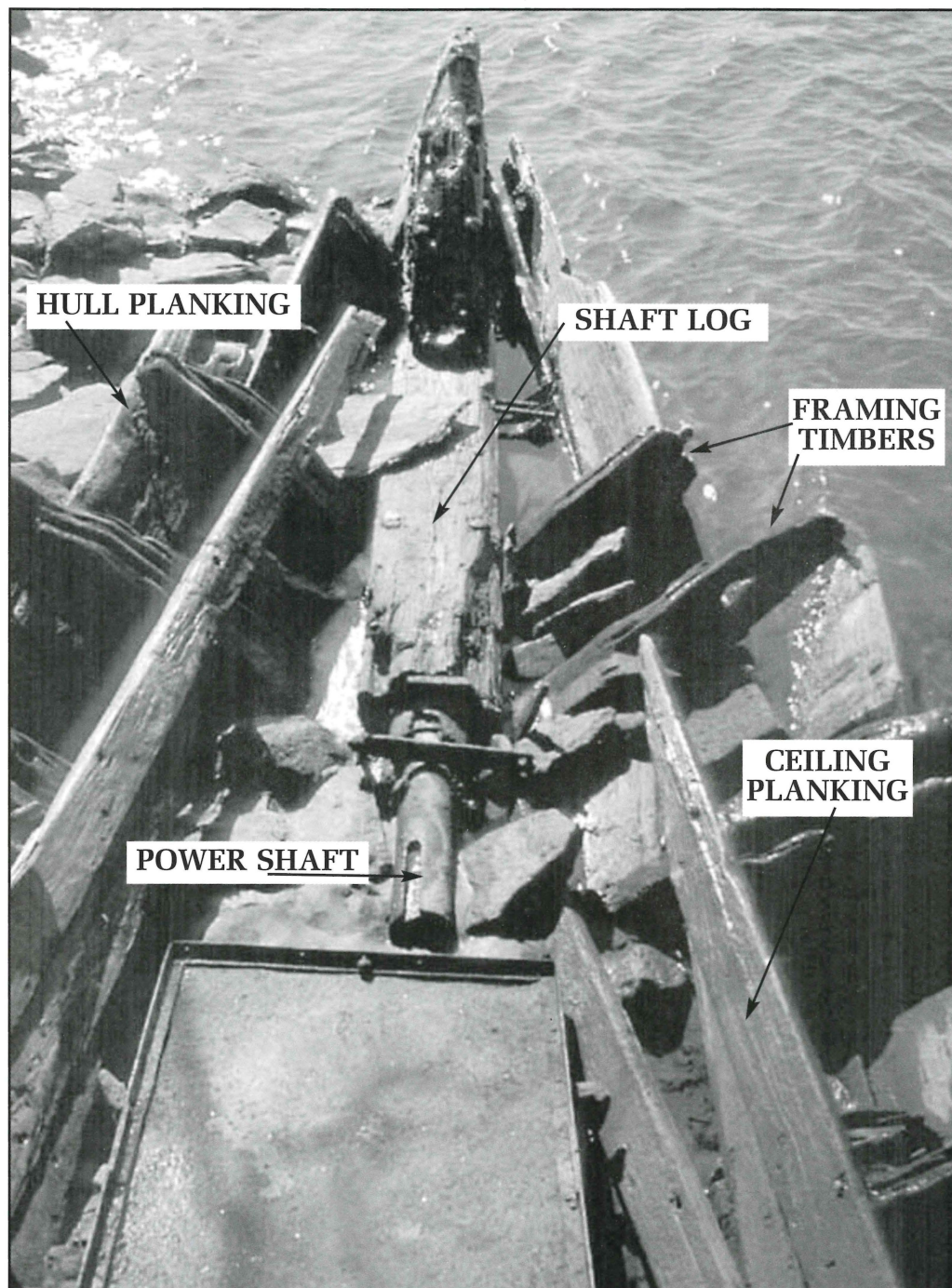
to be riveted or bolted on  
welded on to angle iron.

and shape as shown

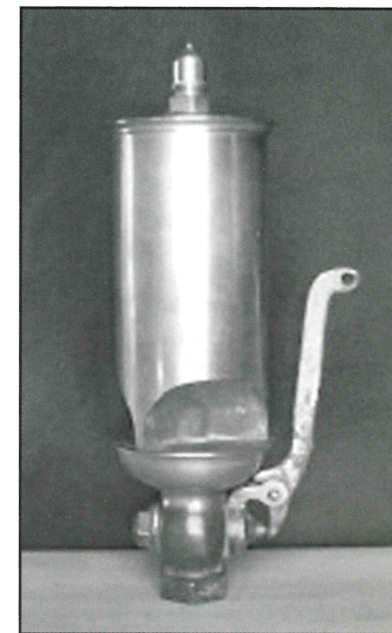
an inch thick

*Correspondence with Ofeldt's shipyard. Courtesy of the Gillette Castle State Park Archives.*





*Salvaged brass  
boat whistle from  
the Aunt Polly.*



Archaeologists are always looking for the surviving evidence, the trash, the remnants of the past. These materials help clarify what we see and read and is an invaluable approach for interpreting legacies of earlier times. An archaeological survey is incomplete without combining the various avenues of research that were undertaken for the *Aunt Polly* – field investigation, lab analysis, archival research, and comparative studies.

The archaeological survey of the *Aunt Polly* shipwreck

has yielded information that adds interpretive substance to the Gillette Castle State Park. As the tidal action and winter ice continue to slowly impact this shipwreck, the collected samples and research results on the valves, framing wood, faience bricks and Ofeldt's shipyard can be added to the exhibits and archival files on Gillette's beloved yacht, the *Aunt Polly*.

*This view of the Aunt Polly's stern was taken in March of 1985. Compare the remains of the shipwreck approximately twenty years ago with the recent photographs printed in this booklet, particularly the photographs on the back cover and the inside front cover.*



# Glossary

**Aft:** At, near, or toward the stern (back end).

**Amidships:** In or towards the middle of a ship in regard to length or breadth (center of).

**Bow:** The forward part of a vessel's sides (front).

**Draft:** The distance from the surface of the water to the ship's keel (how deep the ship is into the water).

**Drifts:** Tapered steel pins used for enlarging and aligning holes.

**Galley:** The kitchen on board a ship.

**Hogging:** When a hull droops at both ends because of structural weakness.

**Hull:** The main body of a vessel, not including sails, masts, or other rigging.

**Keel:** The central structural member of a vessel that extends from the bow to the stern forming a backbone to which frames and floors are attached.

**Keelson:** A timber placed parallel with and bolted to a ship's keel for additional structural support.

**Knot:** Speed of 1 nautical mile per hour (1.7 land miles per hour).

**Launch:** Open, power-driven boat.

**Outboard:** Towards the sides of the vessel (with reference to the centerline).

**Port:** The left side of the ship.

**Power Shaft:** A long cylindrical metal bar that rotates and thereby transmits power and momentum to a vessel.

**Prow:** The part of the bow above the water.

**Seaworthy:** Capable of going to sea.

**Starboard:** The right side of the ship.

**Stern:** The back or after part of the vessel.



*One of the many cat figures to be found in and around Gillette Castle. William Gillette loved cats, this feline statue sits atop the outdoor pavilion known as "Grand Central Station."*

**Waterline:** The line painted on the side of the vessel at the water's edge to indicate the proper trim.

**Yacht:** One of several types of small ship used for pleasure cruising or racing.

Many of the above definitions were supplied through: [www.USMM.org](http://www.USMM.org) ©1998 - 2001, U.S. Maritime Service Veterans.

## Additional Information:

Connecticut Office of Archaeology/Underwater.  
[www.mnh.uconn.edu/underwater/index.html](http://www.mnh.uconn.edu/underwater/index.html)

Connecticut Sea Grant  
[seagrant.uconn.edu](http://seagrant.uconn.edu)

Diving Heritage. [www.divingheritage.com](http://www.divingheritage.com)

Encyclopedia of Ships and Seafaring, Peter Kemp, ed., Crown Publishers, New York, 1980.

Essays, art, and memorabilia related to the character of Sherlock Holmes:  
[www.holmesonscreen.com](http://www.holmesonscreen.com)

A Guide to Underwater Archaeological Resources on the Internet.  
[www.pophaus.com/underwater](http://www.pophaus.com/underwater)

The Institute of Marine Archaeological Conservation. [www.imacdigest.com](http://www.imacdigest.com)

Long Island Sound Keeper.  
[soundkeeper.org](http://soundkeeper.org)

Connecticut Department of Environmental Protection, Office of Long Island Sound Programs. [www.dep.state.ct.us/olisp/index.htm](http://www.dep.state.ct.us/olisp/index.htm)

*Sherlock Holmes and Much More: or, some of the facts about William Gillette* by Doris Cook, Connecticut Historical Society, 1970

## Connecticut Lighthouse, Marine, & Nautical Sites Open to the Public:

Black Rock Harbor Lighthouse. Bridgeport

Connecticut River Estuary Canoe/Kayak Trail. Town Park off Middle Cove, Main Street, Essex. [essex.com/kayak.htm](http://essex.com/kayak.htm)

Connecticut River Museum. 67 Main Street, Essex. [ctrivermuseum.org](http://ctrivermuseum.org)

Essex Steam Train & Riverboat. The Valley Railroad Company. One Railroad Avenue, P.O. Box 452, Essex. [www.valleyrr.com](http://www.valleyrr.com)

Gillette Castle. 67 River Road, East Haddam, 1-860-526-2336.

[www.dep.state.ct.us/stateparks/parks/gillettecastle.htm](http://www.dep.state.ct.us/stateparks/parks/gillettecastle.htm)

Historic Ship Nautilus & Submarine Force Museum. U.S. Naval Submarine Base, Groton. [www.usnnautilus.org](http://www.usnnautilus.org)

Mystic Aquarium & Institute for Exploration. Mystic. [www.mysticaquarium.org](http://www.mysticaquarium.org)

Mystic Seaport. Mystic. [www.mysticseaport.org](http://www.mysticseaport.org)

National Undersea Research Center. University of Connecticut at Avery Point. 1080 Shennecossett Road, Groton. [www.nurc.uconn.edu](http://www.nurc.uconn.edu)

Project Oceanology. UConn Avery Point, 1084 Shennecossett Road, Groton. [www.averypoint.uconn.edu](http://www.averypoint.uconn.edu)  
[www.oceanology.org](http://www.oceanology.org)

Stonington Borough Lighthouse, Stonington

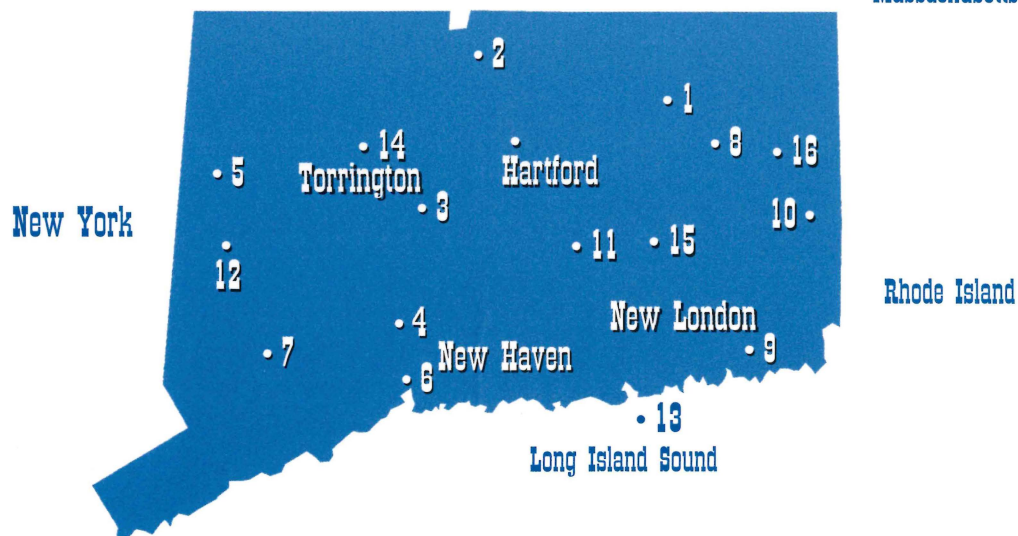


# State Archaeological Preserves

## Connecticut's State Archaeological Preserves (February 2004)

1. Fifth Camp of Rochambeau's Infantry, Bolton
2. Newgate Prison and Copper Mine, East Granby
3. Small Pox Hospital Rock Site, Farmington
4. Axle Shop-Spring Factory, Hamden
5. Kent Iron Furnace, Kent
6. Fort Wooster Park, New Haven
7. Putnam Memorial State Park, Redding and Bethel
8. Fourth Camp of Rochambeau's Army, Windham
9. New London Engine House and Turntable
10. Quinebaug River Prehistoric Archaeological District, Canterbury
11. *Aunt Polly*, East Haddam
12. Bridgeport Wood Finishing Company Industrial Archaeological Site, New Milford
13. Cornfield Point *Lightvessel LV51*, Long Island Sound off Old Saybrook
14. John Brown Birthplace, Torrington
15. Air Line Railroad, Cochester and East Hampton
16. Governor Samuel Huntington Homestead, Scotland

## Location of State Archaeological Preserves

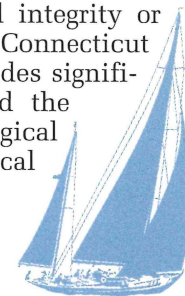


State Archaeological Preserves were established by the Connecticut Legislature as a mechanism to protect significant archaeological sites. Archaeological sites that are listed on the National Register of Historic Places and/or the State Register of Historic Places qualify for designation as a Preserve, whether the land is private or public property. The National Register is the official Federal list of districts, sites, buildings, structures, and objects significant in American history, architecture, archaeology, engineering, and culture worthy of preservation. These contribute to an understanding of the historical and cultural foundations of the Nation. Similarly, the State Register of Historic Places is a census of historic and archaeological resources that are integral to the development of Connecticut's distinctive character.

The Commission on Arts, Tourism, Culture, History and Film is empowered to designate archaeological sites as Preserves (C.G.S. Section 10-384). The Commission, in coordination with

the Office of State Archaeology and, when appropriate, the Native American Heritage Advisory Council, works with property owners to nominate significant sites as Archaeological Preserves. The Commission is also charged with maintaining the master listing of all archaeological preserves.

Preserves recognize both the educational and cultural value, as well as the fragile nature, of archaeological resources. Many of Connecticut's Preserves are on private land and fall under the protection of property owner rights. In addition, Connecticut law provides that, regardless of whether a Preserve is on private or public land, no person shall "excavate, damage or otherwise alter or deface the archaeological integrity or sacred importance" of a Preserve. Connecticut State Statute Section 10-390 provides significant penalties for vandalism and the unlawful collecting of archaeological remains from State Archaeological Preserves.





# YACHTING AT BAY SHORE.

Varied Programme of Events Arranged by the Penataquit-Corinthian Club.

## ACTOR GILLETTE'S NEW BOAT

He Is Having a 100 Foot Steamer Built in South Brooklyn—Williamsburgh Schedule.

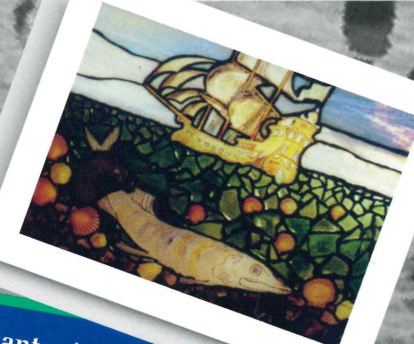
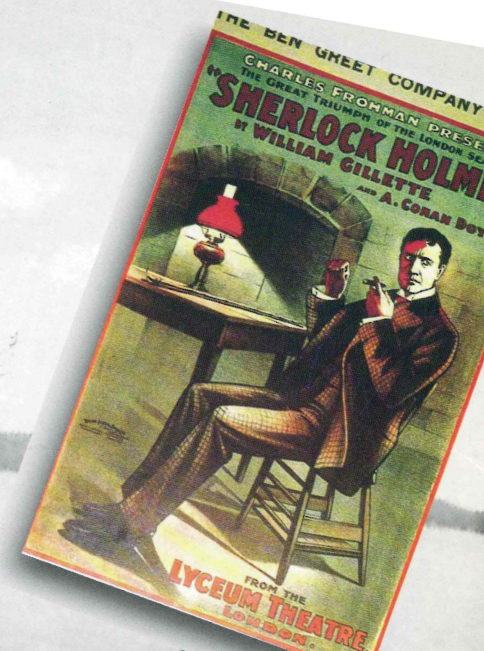
The Penataquit-Corinthian Yacht club of Bay Shore has adopted a programme this year, that is large enough and varied enough to give the recently amended racing rules a thorough trial. The season will begin, according to recognized custom, on Decoration Day. It will end on September 4 and between this date and May 30, there are six regattas scheduled. For the annual open regatta on August 5, entries will be received from all recognized yacht clubs. In the regattas of May 30, July 4, August 5, and September, there will be a special class for knockabouts. The regatta committee this year consists of H. Chester Hepburn, chairman; John B. Suydam, George B. Magown, Aiden S. Swan and Charles B. Laurence. The full list of racing dates follows:

### New Yacht Building for Gillette the Actor.

When William Gillette of "Secret Service" fame returns from abroad in the latter part of July, he expects to find a new steam yacht ready for him in South Brooklyn. Of old, the builder, who put together Mr. Gillette's house

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Commission on Arts, Tourism,  
Culture, History and Film  
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